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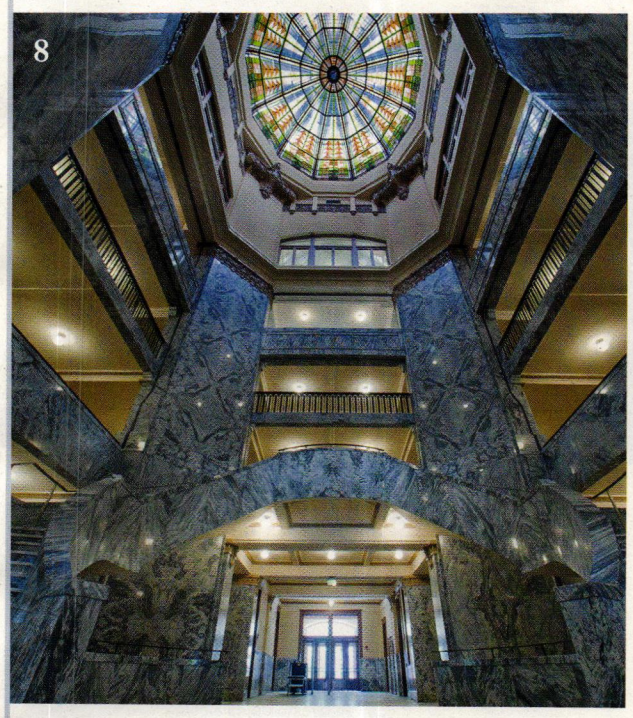


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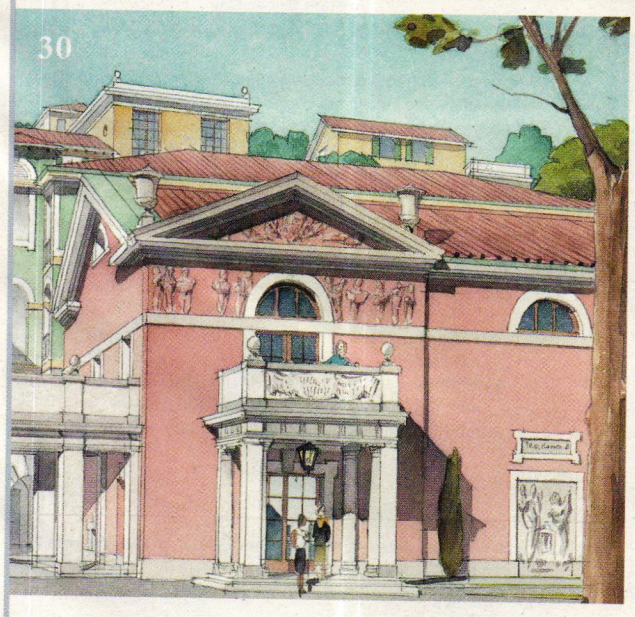
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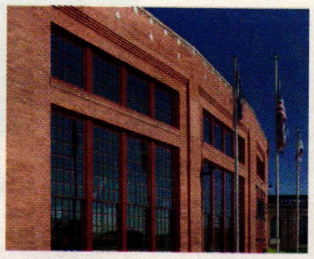
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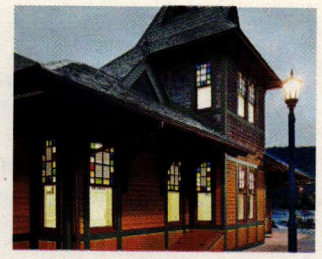
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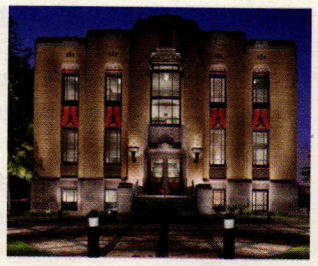
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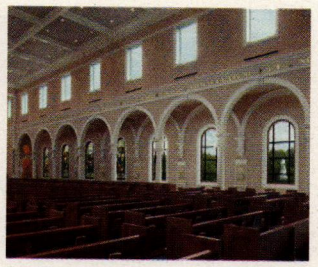
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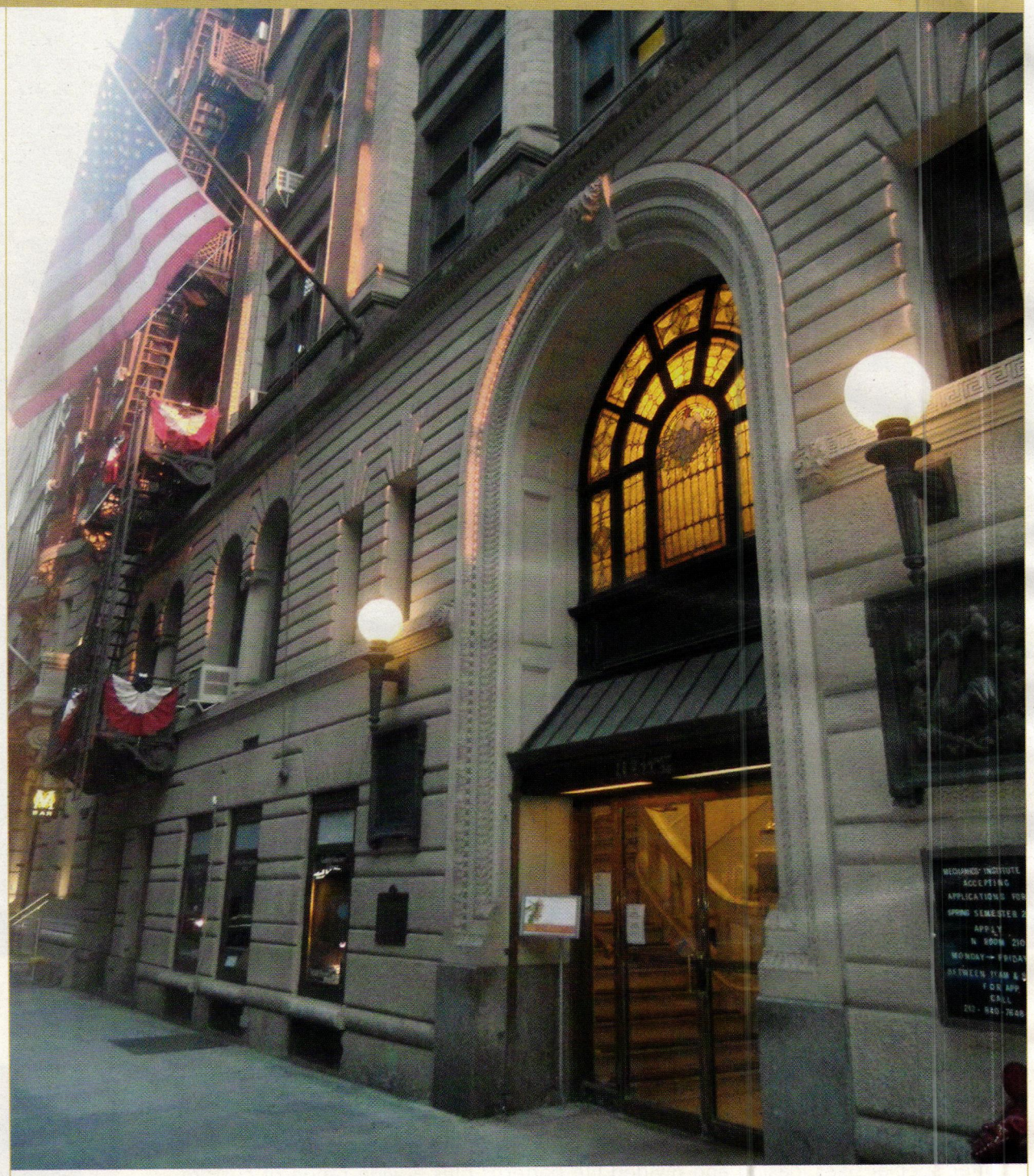
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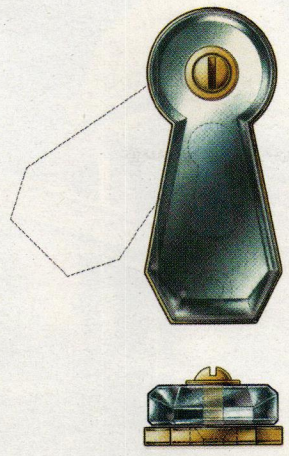
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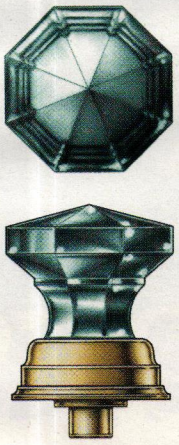
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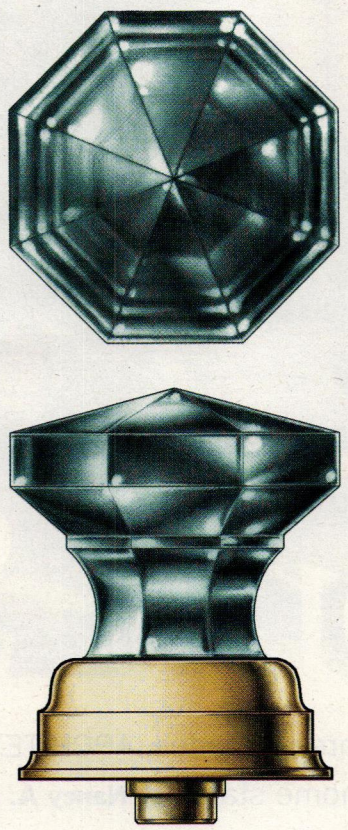
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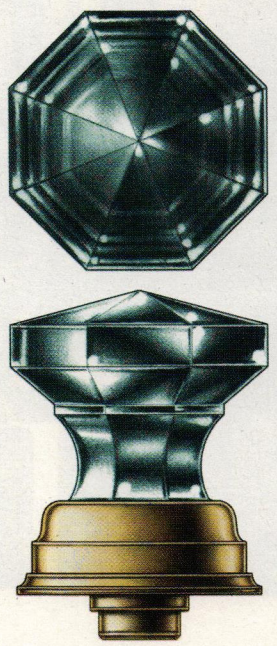


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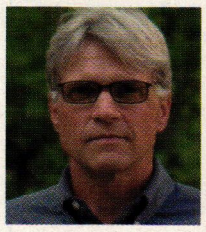
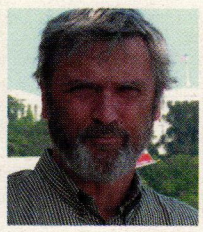
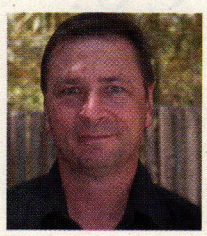
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Lone Stars

For more than three decades, ARCHITEXAS has been pioneering preservation deep in the heart of its home state. **By Nancy A. Ruhling**

In historic preservation projects, timing and time periods are everything. ARCHITEXAS, Texas' largest historic preservation firm and one of its older and more venerable, is a perfect illustration of this principle. The firm, whose 23 employees work out of offices in Dallas and Austin, was founded in 1978, a most serendipitous date.

Co-founders and co-owners Gary Skotnicki, RA, and Craig Melde, RA, had gotten to know each other at the University of Texas at Austin and had gotten their first taste of preservation as employees of the City of Dallas Planning and Urban Design Department.

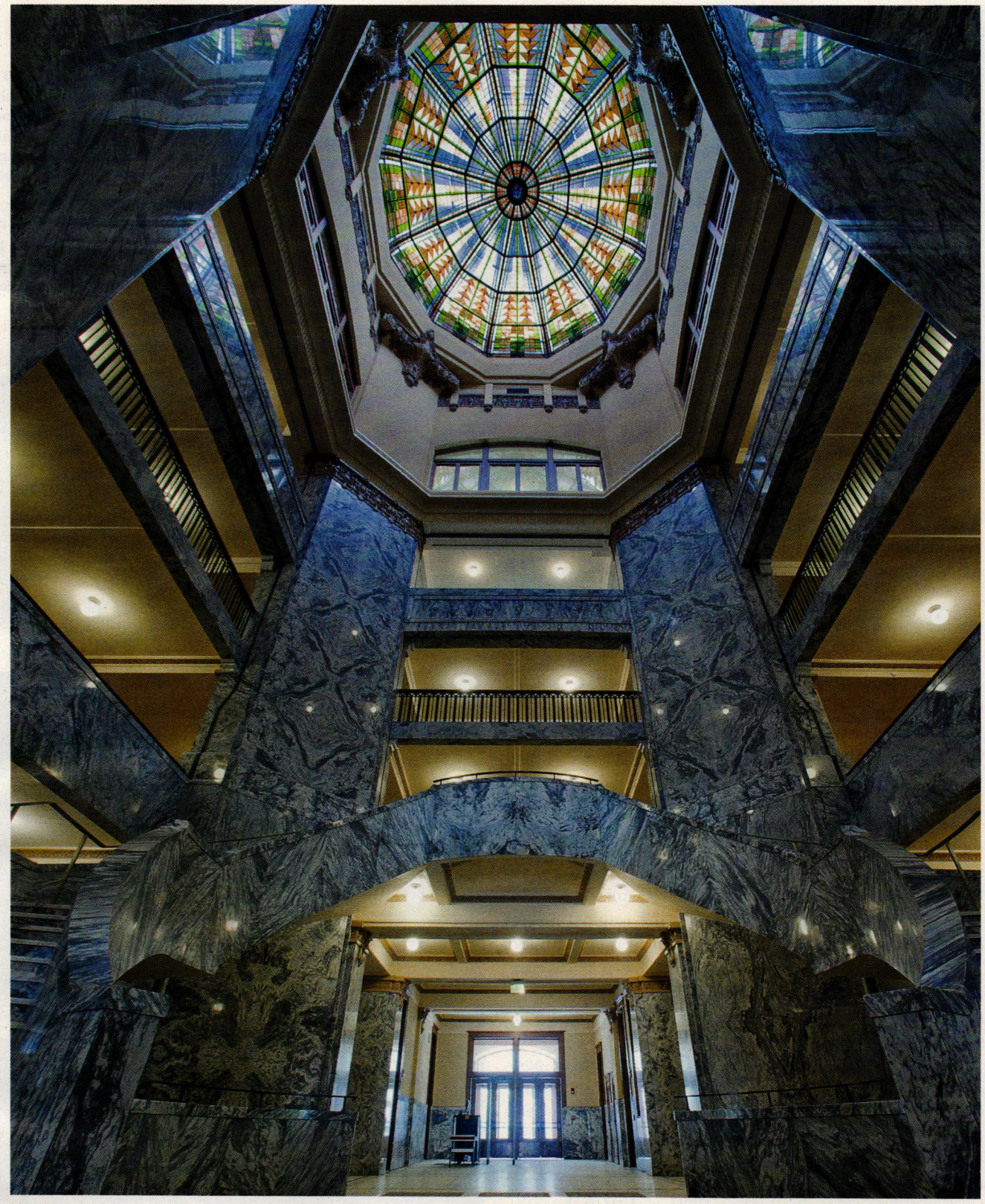
Craig Melde, Gary Skotnicki and Larry Irsik (left to right) are the co-owners of ARCHITEXAS. All photos: courtesy of ARCHITEXAS unless otherwise specified

Top: The 152,936-sq.ft. Harris County Courthouse in Houston is one of 11 in Texas restored by ARCHITEXAS. The $52-million project, nearing completion, has taken five years. Photo: Nash Baker

Texas, by preservation standards, is a young state; there is very little 18th-century architecture to speak of or restore. But when ARCHITEXAS started, historic districts in Dallas were being formed, and converting 19th-century factories into residential spaces was beginning to be a lofty idea. "Preservation work was at the cutting edge in Texas at that time," says Skotnicki, adding that Dallas "had a reputation for tearing everything down."

Adds Melde, "When we came out of architecture school, in the mid-seventies, it was in the middle of the energy crisis. Penn Station in New York City had just been demolished, and there was a lot of talk about sustainable architecture. And preservation fit right in; there's nothing more green than saving a building."

The firm has won numerous awards, including a 2006 Palladio for the tower addition to the Cathedral Santuario de Guadalupe in Dallas. (See *Traditional Building*, June 2006, page 23.) Its first project, executing a master plan to convert some historic warehouses into residential, retail and office space, started ARCHITEXAS on its solid preservation path. "The project was never constructed, but it did fund our office for two years," Melde says.



Gary Skotnicki designed the stained glass in the Harris County Courthouse dome, which was destroyed by a 1915 hurricane. There were no photos or drawings of the original, so he drew upon other domes the original architect created for this Prairie-style inspired design. Photo: Nash Baker

By 2000, the firm had become such a major player in the preservation field that it opened an office in Austin, headed by firm co-owner Larry Irsik, RA "We're passionate about historic preservation, and we're fortunate to work on a variety of buildings," Irsik says. "We're selective about the type of client we work for; we look for clients with great vision."

The three principals developed their love of the historic past during their own pasts. Skotnicki did his first architectural drawing at 11; Melde's summer jobs were on construction sites with his contractor father; and Irsik started painting pictures of older buildings as a pre-teen.

"We're fortunate because we get to work on a variety of historic buildings," Irsik says. "We've worked on everything from courthouses to university buildings and presidential libraries." The firm takes a collaborative approach to projects, with the Dallas and Austin offices essentially operating independently.

In Dallas, Skotnicki generally does the project renderings, graphics and design, while Melde focuses on the business end as well as early project programming and conceptual design. In Austin, Irsik handles marketing, programming, design and is sometimes project manager as well, tapping into talent in the Dallas office as necessary. "We're pretty horizontal, not hierarchical," Melde says. "If someone has the skill, we let them do it."

Although the firm has vast experience in a variety of institutional, commercial and residential projects, it has made a real name for itself working on courthouse restorations and rehabilitations in Texas. ARCHITEXAS' first courthouse project, the Hill County Courthouse in Hillsboro, is the one that put it on the circuit. When the Second Empire limestone building burned to the ground in 1993, the ARCHITEXAS team was working on a library restoration in that town.

"Courthouses are one of the finest assets Texas has," says Skotnicki. "They are the premier symbol of each county. We don't have many built before the Civil War. And this one is especially significant; of the 254 in the state, it's in the top 12." That award-winning project, which was done in three phases over six years, "was the turning point for us," Irsik says, "because we were typically working on smaller-scale projects."

To date, the firm has completed master plans for 25 courthouses and has restored 11 under the Texas Historic Courthouse Preservation Program, which provides state partial matching grants. ARCHITEXAS' latest, the Harris County Courthouse in Houston, was completed in August 2011.

The 152,936-sq.ft. courthouse, built in 1910 by Lang and Witchell Architects, had survived a hurricane in 1915 and had undergone significant alterations and renovations in the 1950s and 1970s that drastically altered its original architecture. ARCHITEXAS was in charge of the interior and exterior rehabilitation of spaces that were designated historically significant, including the entries, public corridors, rotunda and highly decorated courtrooms.

As work progressed, selective demolition of the elements of the previous renovations gave ARCHITEXAS more clues to some of the original finishes and decoration that were undocumented elsewhere. "We did have copies of early redrawn drawings from the original drawings, but most of the original elements were covered up or had been removed," Irsik says. "Where we had physical evidence, we matched it, but where we didn't, we designed historically-inspired elements that were not too literal so one could distinguish what was original and what was introduced. As an example, the third-floor courtrooms were lit naturally with art-glass lay lights from the ceiling above. Due to programming requirements, the light shafts were enclosed for more office space. ARCHITEXAS designed a plank glass floor system above the reconstructed lay lights, allowing the appearance of being naturally lit."

Perhaps the most challenging part of the project was reimagining the art-glass dome, a major feature that was destroyed in the 1915 hurricane. Because its design was not depicted in the original drawings and there were no vintage photos of it, Skotnicki drew a plan for a 6,384-pane design that was inspired by the work in the Prairie style of the original architects. Research included studying other courthouses by Lang and Witchell from this same era.

In projects like the Harris County Courthouse, where historic accuracy is the prime goal, ARCHITEXAS' new work blends with the old so seamlessly that it's invisible. "We don't get much credit for doing a really good job," Skotnicki says, "because the public doesn't perceive it very much."



Left: ARCHITEXAS' 26,000-sq.ft. addition to the First Unitarian Church in University Park, TX, was part of a $6.5-million master plan site expansion and exterior restoration of the Frank Lloyd Wright-inspired sanctuary building. The addition is defined by its brise soleil grillwork of anodized aluminum tubes and stretched-steel cable trellis green wall system.

Below: The 1961 First Unitarian Church sanctuary, designed by Harwell Hamilton Harris, is a square plan, inspired by Oak Park's Unity Temple. Windowless, it is made of plastered concrete-block walls and gets its light from above, via banks of skylights.



Additions, though, do provide the firm with a chance to shine, but even then, Melde says, "we tend to downplay them because we don't want to call attention to them." Still, Irsik finds additions exciting because "we can do wonderful creative things by pulling from the historic forms, material and rhythm of the building."

One outstanding illustration of the firm's ability to distinguish itself in a period style is the addition it designed for the First Unitarian Church, a landmark building in University Park, TX. When Harwell Hamilton Harris was commissioned in 1961 to design the original house of worship, he looked to Frank Lloyd Wright's Unity Temple in Oak Park, IL, and created a windowless, concrete-block cubic building to keep the harsh Texas sun and the noise of the busy intersection at bay. Light streams in from banks of skylights.

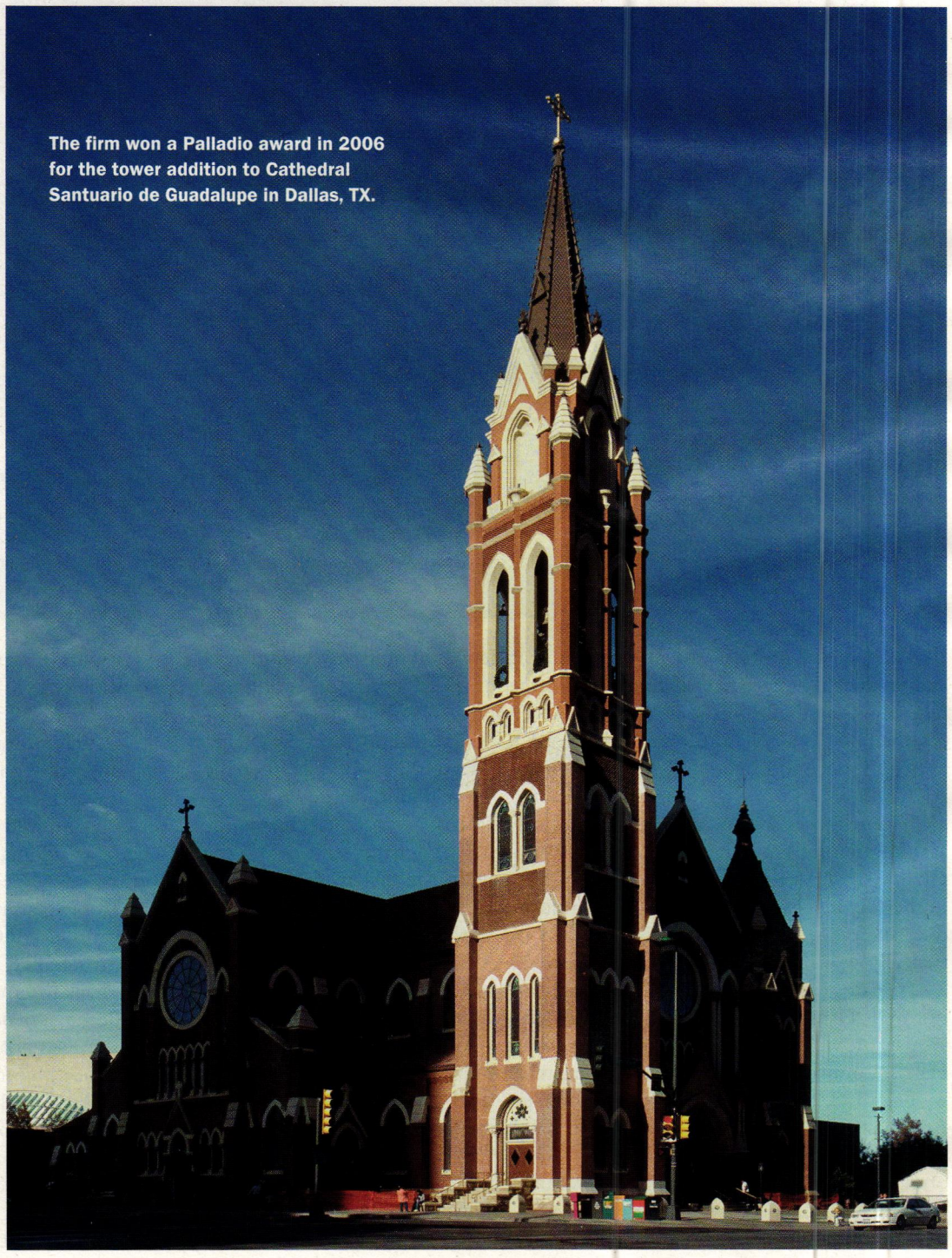
The growing congregation needed more space and commissioned ARCHITEXAS to restore the sanctuary facades, renovate its 6,000-sq.ft. Sunday School classrooms and design a 26,000-sq.ft. addition to house new classrooms and offices. The goal was to create a new corner building that complements the church and the various styles of the surrounding 1930s and 1940s houses.

ARCHITEXAS' addition, Skotnicki says, "creates a dialogue between 2011 and 1961. We let Harris' design drive us, but we didn't want to just mimic the big box. Our building, which bookends the block, is linear and symbolic of the Unitarian philosophy."

The addition includes a brise soleil whose aluminum tube grillwork of various finishes and diameters is "the character-defining feature of the project," Melde says. The brise soleil theme extends to the renovated classroom building, where ARCHITEXAS designed a "green screen" of live plants that grows up stretched-steel cables.

The project, which is on track for LEED Silver certification, includes significant gardens and courtyard spaces, natural ventilation, passive solar shading, high-efficiency HVAC systems and a water harvesting system. "We don't have that many opportunities to add to mid-century modern buildings and still be green," Melde says.

The conversion of the historic 1920s Dallas National Bank Building into the 132,000-sq.ft., luxury boutique Joule Hotel, gave ARCHITEXAS an opportunity to rehabilitate and adapt a significant historic high rise and design an addition that complements, not copies, the



The firm won a Palladio award in 2006 for the tower addition to Cathedral Santuario de Guadalupe in Dallas, TX.



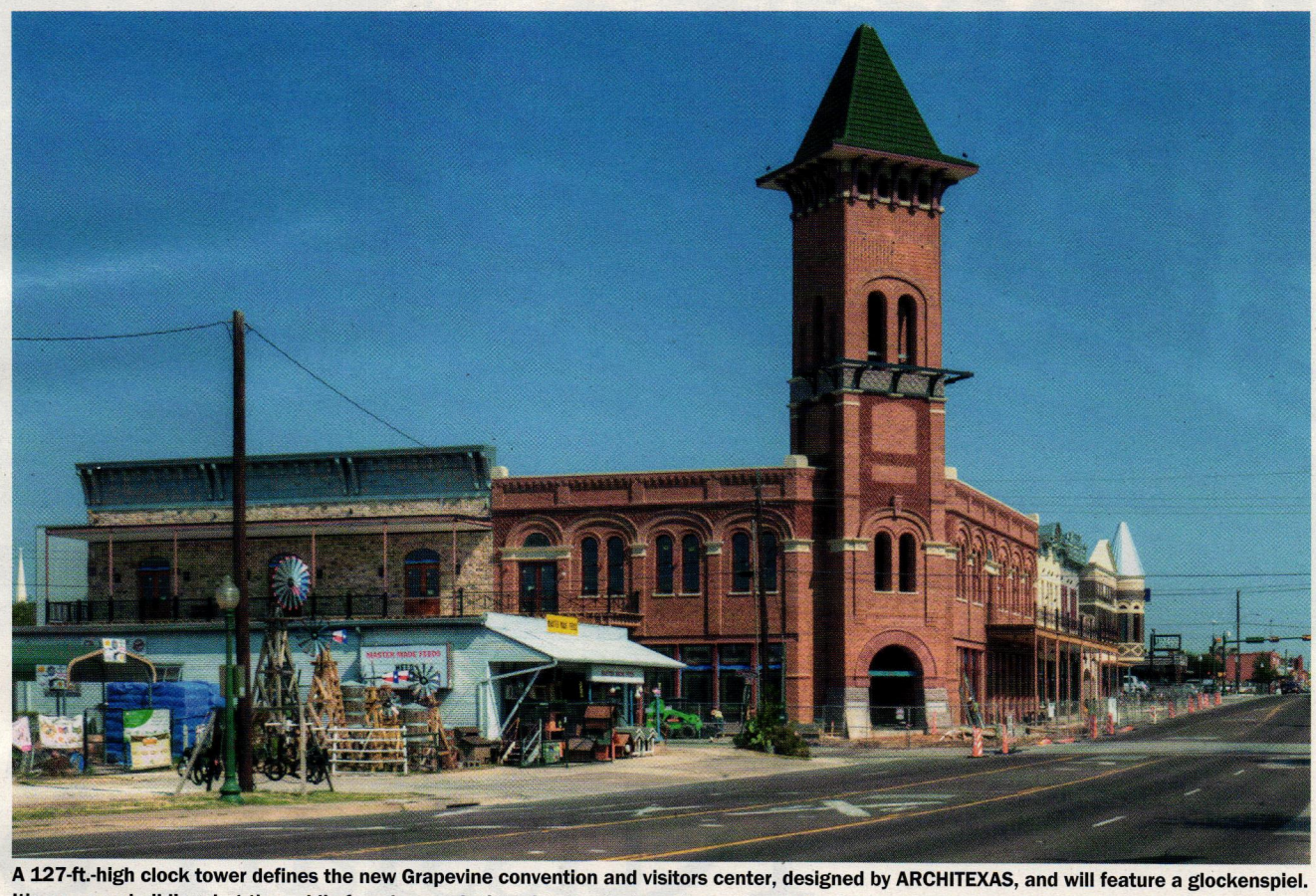
ARCHITEXAS' Grapevine Downtown, a six-block historic district project along the city's Main Street, has historic buildings that date from ca. 1885 to 1940.

original Gothic Revival architecture. The hotel, on the same downtown Dallas block as Neiman Marcus, wasn't large enough to hold the 129 rooms and event space the developer envisioned for the $43-million project, so the non-historic building next door was acquired and razed to accommodate a 10-story addition by ARCHITEXAS.

Using the bank building's profile as a model, ARCHITEXAS designed an addition in the same material – limestone – as the original. "We matched horizontal stone joint lines but not the Gothic detail," Skotnicki says of the project that has received numerous awards. "We just used the essentials, so it looks like an individual building."

At the rectilinear top of the addition, a concrete swimming pool cantilevers out 10 feet, making it "the icon of the project," he says. To further expand the successful hotel, the owner/developer has bought seven adjoining buildings to add banquet/event space, 35 suites and three penthouses. Three of the buildings, which are not historic, will be razed; the three historic buildings will be rehabilitated along with a new building and all will be internally connected. "To people walking by, it won't even look like the hotel has expanded," Melde says

ARCHITEXAS' versatility, longevity and legacy are reflected in Downtown Grapevine, TX, an award-winning six-block historic commercial district on the city of Grapevine's Main Street whose one- and two-story masonry buildings provide a bricks-and-mortar history of architecture from 1885 to 1930.



A 127-ft.-high clock tower defines the new Grapevine convention and visitors center, designed by ARCHITEXAS, and will feature a glockenspiel. It's one new building, but the public façade was designed to break down the urban scale and appear as seven incrementally built structures.

The firm, which has been working on Grapevine projects for more than two decades, reconstructed the historic 1891 Wallis Hotel, which became the offices for the convention and visitors bureau, constructed a new city hall to fit in the historic district, and rehabbed and adapted the Palace Theater and Buckner Grocery for use as a community arts center.

For its latest project, ARCHITEXAS led another expansion: A $9-million center, which looks like a series of buildings spanning the 1870s through 1915, replaces a 1970s strip mall and anchors the district's southern entrance. "In order to keep the scale of the town, we designed an L-shaped two-story 40,000-sq.ft. building with a façade that makes it look like seven historic buildings, each a different style, not one," Melde says. "Its centerpiece is a 127-ft.-high clock tower."

Through the years, the firm has done extensive work at the University of Texas at Austin, the alma mater of Skotnicki and Melde. The campus was built in the late 1800s, and in the 1930s, French architect Paul Philippe Cret created a 40-acre master plan that includes the 1936 Spanish Renaissance-style Main Building. ARCHITEXAS has worked on several historic Cret buildings and recently restored the exterior of the 1967 Lyndon Baines Johnson Presidential Library and Museum by Pritzker-winner Gordon Bunshaft of SOM. The library, which is sited on the outskirts of campus, stands as a monumental structure apart from Cret's designs.

Almost from the beginning, the library had architectural issues, and in the 1970s, it was re-clad with travertine because the original stones were cracking. "This time around, we had to replace and patch about 10 percent of the stone," Irsik says. "Matching the stone was difficult. We knew it came from Italy, but travertine lightens over time and what was there was sun bleached. We had some extra original travertine pieces so we were able to determine the original color."

After finding a match and after careful consideration, ARCHITEXAS decided to use replacement travertine that matched the color of the original, not the weathered ones. "The new stone will lighten to match the old eventually," Irsik says. "It's already starting to happen."

Although ARCHITEXAS has done projects in other states, notably Georgia and Iowa, "there's still a lot to do in Texas," Skotnicki says.

Ultimately, wherever the firm works, Irsik says that its mission will always be to "provide buildings that have great functional structure and that will serve their clients for generations." **TB**

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/October2011Profile.htm.



[FEATURE

Urban Design: Russian Style

In the new town of Yuznyi near St. Petersburg, UDA is helping Russians fulfill the dream of home ownership in a pleasant neighborhood.

By Paul Ostergaard

St. Petersburg and Moscow are experiencing rapid growth as Russians migrate from rural areas to urban centers for work and opportunity. This rapid increase in population has placed great demands on city infrastructure and housing, forcing Russians to find new ways to manage and accommodate growth. Private developers have been preparing plans for new towns near the urban centers of both cities to meet the needs of an expanding population.

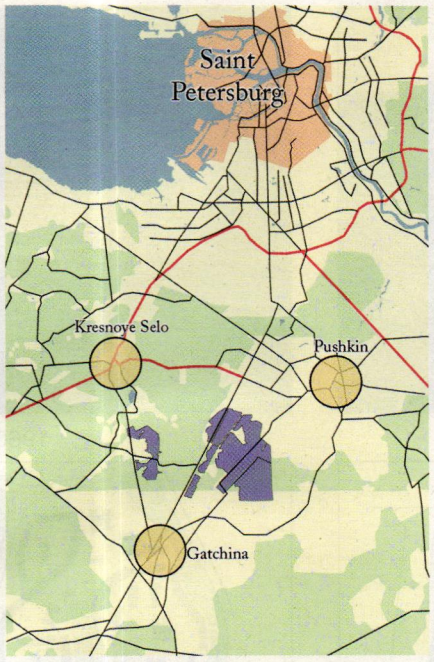
The Evolution of the Modern Russian City

The Russian city has evolved over the last century from the creation of attractive urban neighborhoods to the construction of isolated high-rise towns similar to the worst of public housing in the United States. The traditional form of urban housing in Russia, as in many other European cities, is apartment buildings. During the late-19th and early-20th centuries, Moscow and St. Petersburg built new precincts of "perimeter block" apartment buildings five to eight stories in height, with courtyards and ground floor shops. Combined with city parks, churches and mercantile buildings, this form of urban housing resulted in very beautiful urban neighborhoods. These precincts were connected to the urban center with subways, trams and boulevards.

During the Stalinist era, larger development blocks and wider city streets were built, incorporating more landscaped open space around the buildings. Apartment buildings were spaced further apart to create a landscaped park setting at the expense of well-defined urban streets. Although lacking in street access, these communities were integrated into the structure of the city. Many of these urban precincts are highly valued today for their tree canopies and large gracious apartments.

From the 1950s to the present, new towns with high-rise apartment buildings have been built in remote locations around the city centers. Buildings are arranged in park landscapes rather than traditional urban blocks, completely disconnected from streets. This seemingly random pattern of towers results in a formless and windswept landscape. The powerful tradition of streets as great public spaces formed by beautiful buildings has completely disappeared in these new towns.







Above: Yuznyi (shown in purple) in the plan on the left is a large area south of St. Petersburg located between the historic towns of Pushkin, Kresnoye Selo and Gatchina. The Yuznyi master plan on the right is designed as a new satellite town in the St. Petersburg region, composed of districts, each with distinctive neighborhoods and unique features.

Left: Lesnoye Center is the most populous area of Yuznyi, with shops, restaurants and offices clustered along boulevards and streets that converge on a large, signature park. A central boulevard terminates at the town square, opening onto the park and a view of an island in the center of the lake. The structure of pleasantly scaled buildings, small urban blocks, frequent parks, and a wide range of landscaped streets create a pedestrian-friendly district. All graphics: courtesy of Urban Design Associates

Today, both St. Petersburg and Moscow are surrounded by high-rise concrete housing developments, isolated from the downtown core. The cities continue to build high-rise residential buildings, but the pace of construction is not keeping up with the demand for housing. Families are forced to share apartments and wait for years before getting an apartment. The environments created by these new housing developments are inferior to the traditional urban centers. Because of the lack of public urban space, families feel isolated and disconnected. Regional transit systems are strained beyond capacity and highways are congested to the point of failure. With the rapid increase in car ownership in recent years, the streets and courtyards of the city centers are congested with traffic.

An Alternative Form of Urban Development

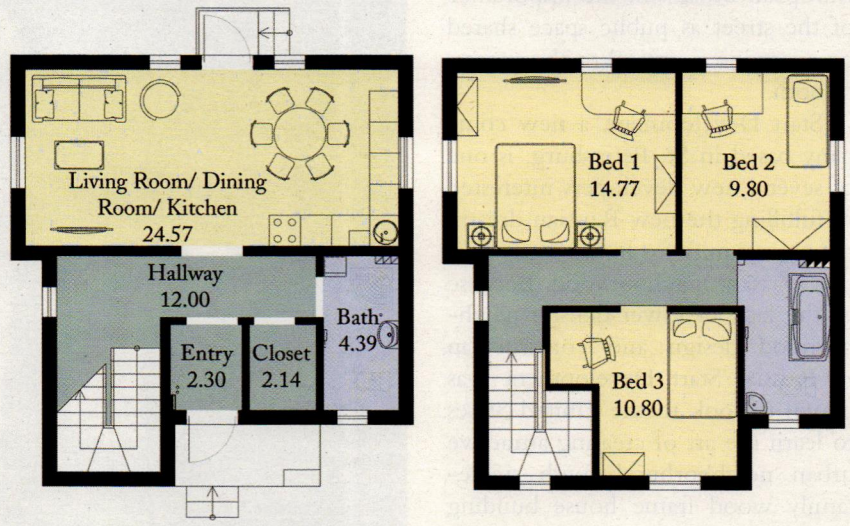
Russians have begun to consider low-rise wood-frame technologies and single-family house construction as an alternative to the high-rise concrete buildings surrounding the cities. Developers of low-rise housing believe they will be able to outpace the high-rise projects and will be more responsive to the needs of homebuyers. The high-rise precast concrete building industry is a remnant of the state-owned housing industry and is limited in its construction capacity.

Young development entrepreneurs see a need to offer an alternative to the old system and have begun to build manufactured housing plants to make wood-framed panelized construction, similar to the homebuilding industry in other parts of Europe and the U.S. Russians have consulted with the Germans and Finns and have recently reached out to the American open-wall framing technology. Although the technology is promising, Russians lack the experience of creating low-rise neighborhoods and towns.

Russians have a long tradition of single-family houses in the county as a place to escape the city during the summer months. Traditional Dacha villages have been around for centuries and are treasured places of refuge for city dwellers. The typical house is located on a small plot of land surrounded by a high wall for privacy. Families maintain gardens and grow vegetables, and some raise farm animals.

Dacha villages are usually located next to forests where families go for picnics and hikes. The rapid expansion of new development around Moscow and St. Petersburg is engulfing these traditional Dacha villages and forests. New single-family houses are gradually replacing the older Dachas and changing the nature of the villages. Because Dacha villages follow a distinctly rural pattern of development, county roads are becoming more congested. The walled plots and dirt roads are not suitable for urban environments. Russia simply does not have a tradition of single-family urban neighborhoods.





Yuznyi will provide many house and lot types to capture a broad cross-section of the marketplace. This single-family house is one example of the housing that will have a distinct character and unique look by providing a variety of architecture styles, materials, colors and special elements. The floor plans were developed by Start Development for the Russian market.



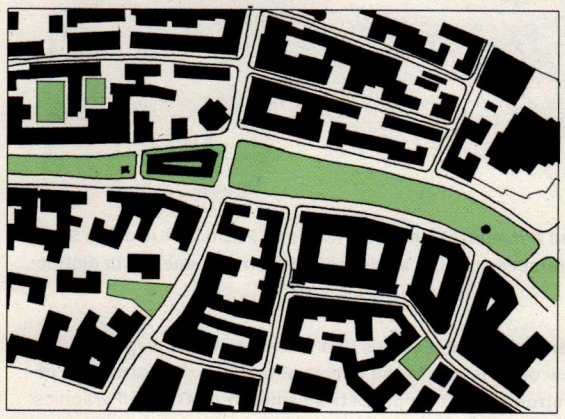
Early 1900s

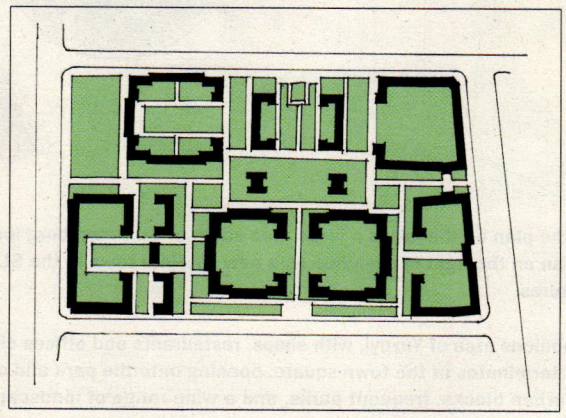


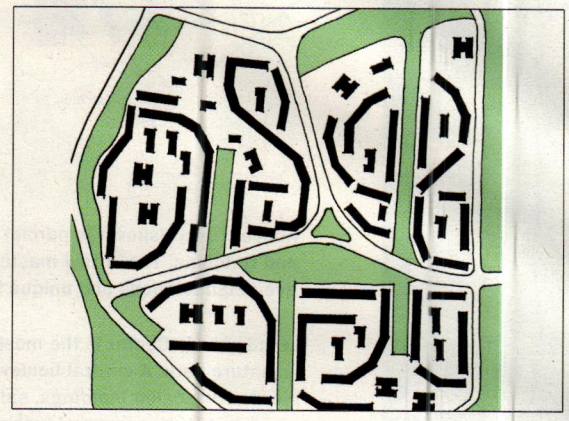
1940s



1960s







The form of development in Moscow and St. Petersburg has evolved during the course of the 20th century. In the early-1900s, high-density residential buildings were built to fill blocks with the prominent facades facing important streets and parks. Quiet courtyards were housed on the interior of the block. By the 1940s the blocks became super blocks and were organized into larger courtyard arrangements created by repeating building forms. By the 1960s, there is little sense of the "urban block," as development becomes more organic with buildings floating in an open landscape, no longer addressing the streets.

Lessons Learned from America

The majority of urban neighborhoods in the United States consist of single-family attached and detached housing. American urban patterns are less dense than the traditional European and Russian city; however, a unique form of urbanism in the United States has evolved that creates attractive and pleasant neighborhoods of great variety and character. The essence of a great American neighborhood is the character of the street as public space. Houses with architectural variety, front porches and attractively landscaped front yards are arranged along streets designed with sidewalks, trees and streetlights.

The pattern of streets creates an interconnected network often in the form of a grid. The best neighborhoods have small development blocks and many streets that connect to parks, schools and neighborhood centers. Although American urbanism is lower in density than European urbanism, the importance of the street as public space shared by everyone is critical to the success of both.

Start Development, a new company based in St. Petersburg, is one of several new developers interested in fulfilling the new Russian dream, the opportunity for home ownership in a pleasant neighborhood. Because of the lack of lower-density neighborhood design and construction in Russia, Start Development was drawn to look to the United States to learn the art of creating attractive urban neighborhoods with single-family wood frame house building technology.

Start Development invited our firm, Urban Design Associates (UDA), to prepare a master plan for a new town south of St. Petersburg, near the historic town of Pushkin. Start selected UDA because of our extensive experience with the design of New Urbanist communities in the United States and previous new town planning experience in Russia.

UDA teamed with Gillespies, a Glasgow, UK-based landscape architecture firm to help them prepare the Russian plan. Based on their experiences in the Moscow region, UDA and Gillespies approached this project with an understanding of Russian planning and traditions. The objective was to



This perspective illustrates an example of a typical single-family residential street with townhouses. Common to all neighborhoods in Yuznyi, the creation of attractive public streets with front yards and a variety of building facades gives diversity to the neighborhood.

Yuznyi's first district is located in the north-central sector of the future town. It consists of two land areas that straddle the regional rail line and that are adjacent to the M-20, a currently expanding highway with direct connections to Pulkovo International Airport, central Saint Petersburg, Gatchina and several employment centers. District 1 will be a self-supporting series of neighborhoods within Yuznyi, including a full range of housing types, retail opportunities, social infrastructure and recreational amenities.



prepare a vision for a new town on 3,700 hectares (14.2857 sq. miles) of land with a team of experienced designers who could bring to the St. Petersburg area an international perspective and familiarity with similar projects. The conceptual master plan, financed by Start, a private developer, has been used to inform and influence the creation of the official master plan prepared by the government of the City of St. Petersburg.

The New Town of Yuznyi

Yuznyi is designed as a new satellite town in the St. Petersburg region, composed of districts, each with distinctive neighborhoods and unique features. The town will offer a range of housing choices from single-family houses in landscaped neighborhoods to apartments in mixed-use town centers. Each home will be served by transit and will be within easy walking distance of neighborhood shops, services, schools and parks.

The town will feature a university campus, industrial and office employment centers and hospitals. Districts will be linked together by an integrated network of open spaces, trails, waterways and recreational areas. The town will integrate internationally recognized sustainable development standards including advanced storm-water management, energy distribution, mobility options and energy-efficient buildings.

Yuznyi is located just south of Tsarskoye Selo (Tsar's Village), one of St. Petersburg's numerous Imperial estates. The park and palace ensemble of Tsarkoe Selo is an outstanding monument of Russian art and culture with a worldwide reputation. The town of Pushkin, north of Yuznyi, is located in the midst of Catherine the Great's Summer Palace and the Imperial Estate of Pavlovsk.

The Yuznyi site has great significance related to battles fought in the St. Petersburg region during World War II. The reverence and treatment of memorials and battlefields is similar to the relationship of American Civil War battlefields on the East Coast of the United States. The design of Yuznyi's open space system is heavily influenced by both eras. Historic roads, buildings and monuments provide rich cultural resources and have influenced the urban form of the new town. The plan includes the restoration of forests lost during the war.

The over-arching aim of the landscape strategy is to create a 'garden city' – an attractive place that is green in character and provides a range of spaces for people to enjoy. It is important to recognize the importance of forests to the Russian people – they are part of the natural ethic of the region. Yuznyi is intended to be set within a forest landscape. Forests are important both in winter and summer – in summer they provide natural shade from the sun and in the winter they become shelter from more extreme weather conditions. All year round they provide an ecological resource for habitat and recreation. The landscaped areas of Yuznyi include wetlands, city parks, institutional lands, streams, ponds and lakes, linked together with trails connected to neighborhoods.

Yuznyi will be organized as a series of neighborhoods, each with supportive services for their residents. These services will be located within walking distance of most homes in the neighborhood, reducing dependence on the automobile. Each neighborhood will have a school, kindergartens, a neighborhood center, emergency and health services, and sports and leisure areas located in nearby parks. Many services will be clustered in the neighborhood centers, a traditional urban pattern found in towns all over Russia.

Two of the larger neighborhood centers are located at existing commuter rail stations that feed into St. Petersburg. Apartment buildings with ground-floor shops and services are located in the core of the neighborhood centers. In neighborhoods surrounding the cores, housing forms transition to single-family houses.

The New Single-Family House

Single-family houses must be designed to be affordable within the context of the Russian housing market. The mortgage industry is in its infancy in



In the areas around transit stations in Yuznyi, the density will reach up to seven-story mixed-use buildings. Critical to these densities are courtyards at the center of development blocks and pocket parks for recreation and leisure.

Russia compared with western European countries, and many prospective homeowners will purchase new homes with personal savings and loans from family members. As a result, new homes are very price sensitive and must be sized and designed to match the buying public's purchasing power.

The typical affordable two-story townhouse is around 600 sq.ft in Russia as compared to 1,200 sq.ft. in the U.S. The typical single-family three-bedroom house is around 960 sq.ft. in Russia and 1,550 sq.ft. in the U.S. Start Development is building new houses using factory built technologies. Many of the house components are factory-built panelized systems to maintain a high quality of craftsmanship. The houses are designed for high energy efficiency to minimize utility costs, an essential sales requirement.

Development Challenges

Other dynamics challenge the ability of the developer to deliver a product that is affordable, attractive to the market place and aesthetically pleasing. The Russian developer is responsible for upfront development costs for infrastructure that are not commonly found elsewhere. Gas and electric companies often compete for new customers in U.S. developments by funding and building utility lines and services to individual lots. They recover those costs over time from their new ratepayers.

This capitalist approach has not caught on yet in Russia, and developers have to fund those primary utility installations. In addition, outdated Russian building regulations require minimum spacing between buildings that exceeds those required in typical western cities, driving up the size of residential lots. Parking areas and garages are required to be separated from buildings, forcing unusual block and building configurations.

Market surveys show that Russians place greater value on the back yard than the front of the house. As a result, the market prefers parked cars in the front yard to preserve the size and flexibility of the back yard. The ability to create attractive streets with architecturally interesting houses is compromised with this parking arrangement. There are many examples in the U.S. of poorly designed affordable townhouse developments with this configuration, something we are trying to get away from in favor of more traditional neighborhood street design.

Start Development toured new affordable mixed-income neighborhoods in the United States and saw great examples of carefully designed house façades, landscaped front yards and attractive streets. The developers saw the virtues of alleys and rear-loaded lots. Yet they are struggling with development costs, as well as the cultural preferences of the Russian buying public and its opposing desire to create attractive streets and public space. Start Development is very much aware of this dynamic and will continue to push the envelope. They have the advantage of sound advice from American and Scottish urban designers and the cumulative lessons of suburban and New Urbanist development patterns in the United States and the United Kingdom.

Yuznyi is an ambitious plan for the St. Petersburg region. The projected development to accommodate a population of 250,000 people will take years to build out. The first phase of development is located next to two commuter rail stations and an intersection on the M-20, a highway that feeds into St. Petersburg. This first phase will be built for 24,000 people, and construction should begin within a couple of years.

The Yuznyi master plan creates a framework for development that is based on sound town making and regional planning principles. These principles form a solid foundation to meet the needs of an evolving and dynamic market place. Yuznyi has been designed for young developers eager to learn the best urban design practices, overcome barriers to development, and build an exciting new town for St. Petersburg. **TB**

Paul B. Ostergaard, AIA, is managing principal, Urban Design Associates, Pittsburgh, PA. He is responsible for numerous traditional neighborhood projects as well as the architectural design of many buildings. UDA teamed with Gillespies of Scotland to prepare the Concept Plan for Yuzayi in St. Petersburg. The UDA team members for this project include Paul Ostergaard, prinicipal in charge; Joseph Nickol, project manager; David Csont, Megan O'Hara, Caitlin O'Hara and Joseph Skibba. The Gillespies team members include Brian Evans, principal in charge; Chris Swan, Fiona Dickson and Veronica Watt.



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Open for Business

ACCORDING TO THE POET ROBERT FROST, Miami University in Oxford, OH, has "the most beautiful campus there is." It is also one of the oldest, and was little more than a simple log cabin when it was chartered in 1809, five years before the founding of the University of Virginia. The Ohio territories remained largely undeveloped at the time, and it was named for the Miami Indian Tribe that inhabited the area. The university soon expanded with two simple but elegant brick buildings, which still stand, and later with a series of fine Georgian Revival designs. Today, the campus form a stylistically coherent bond with the nearby town's wide main street, shops along both sides, and central town square.

"Miami is blessed with a particularly attractive composition of 'town and gown,'" says Graham S. Wyatt of Robert A. M. Stern Architects. "The campus buildings and quadrangles have a comfortable scale and relate naturally to the town of Oxford, its main street, and its town square."

At the heart of the campus, Cook Field is anchored at one corner by a brick bell tower and now, at the north end, by the recently completed Farmer School of Business. The 231,000-sq.ft. building was a collaboration between Robert A.M. Stern Architects of New York City and Moody Nolan, Inc., of Columbus, OH, and provides a state-of-the-art home on the east quad for all aspects of the university's business program. "The school of business used to be in two buildings, and additionally, some classes were scattered throughout the campus," says Robert Larrimer, director of architecture at Moody Nolan. "The university wanted to consolidate into a single facility with a small food service component, where students could have closer interaction with each other and with the faculty to increase their extend learning time."

The school's three wings form three sides of a new quadrangle opening to the south and its façades continue the campus' vocabulary of Colonial-Georgian red brick, painted trim and slate roofing. Inside, spaces are arranged to promote teamwork, experiential learning and student-faculty interaction. From a colonnaded porch, the main entrance leads to Forsythe Commons, a large, comfortably furnished room with power access for laptops, technical support and a printer room. Beyond, the double-height, cupola-topped Great Hall leads to the student service and dining areas. Large classrooms, faculty offices and the dean's suite are also contained within this central block, while adjacent wings accommodate six cluster classrooms, small break-out rooms for class or team meetings, a trading room, and a 150-seat auditorium. At the far end of the east wing, the 515-seat David R. Taylor Auditorium provides space for large lectures, guest speakers and major events, and is accessible from Oxford's High Street.

PROJECT

Farmer School of Business, Miami University, Oxford, OH

DESIGN ARCHITECT

Robert A.M. Stern Architects, LLP, New York, NY: Robert A.M. Stern, senior partner; Graham S. Wyatt, AIA, LEED AP, project partner; Preston J. Gumberich, partner, project architect

ARCHITECT OF RECORD

Moody Nolan, Inc., Columbus, OH; Robert K. Larrimer, AIA, LEED AP, director of architecture

GENERAL CONTRACTOR

Monarch Construction Company, Cincinnati, OH

LEED Silver

The Farmer School of Business is a new 231,000-sq.ft., Georgian Revival building on the Oxford, OH, campus of Miami University. The project was a collaboration between Robert A.M. Stern Architects of New York City and Moody Nolan, Inc., of Columbus, OH, and earned LEED Silver certification. All photos: Steven Elbert



Despite its considerable size, the building appears consistent with other buildings on the campus. Details such as columned entrance porches maintain a human scale and give a sense of formality.

As the other campus buildings are considerably smaller and lower in height, the school's size was an initial concern. "This is a large building for the Miami campus," says Wyatt. "Many of Miami's older buildings are one tenth its size, so we organized the new Farmer School as a series of wings and pavilions, connected by colonnades, 'hyphens,' and courtyards – we think of it as several buildings that are connected."

Several large classrooms are below grade, giving the appearance of four stories, while visual cues such as columned porches, gambrel roofs, balustrades, colonnades, cupolas and entrances maintain a human scale. "By accommodating those spaces within the basement, the scale is consistent with surrounding buildings," says Larrimer. "It's also an advantage for the rooms that don't particularly want natural daylight, as they have a lot of technology, projection equipment and screens. These work well in an environment without windows, while all of the offices and the public common spaces are located on the upper levels and receive natural light."

Besides the physical requirements of the school, a core principle of the design program was that the building should foster academic excellence, serve as a recruiting tool, and elevate the university as a whole. "Our work supports an important symbolic program: the building represents the school and conveys its institutional stature," says Wyatt. "The Farmer School has prominent and highly-ranked degree programs and the school's leaders felt, quite rightly, that the hodgepodge of facilities in which they were previously housed represented them poorly and did not suit the ways that students now study and learn most effectively."

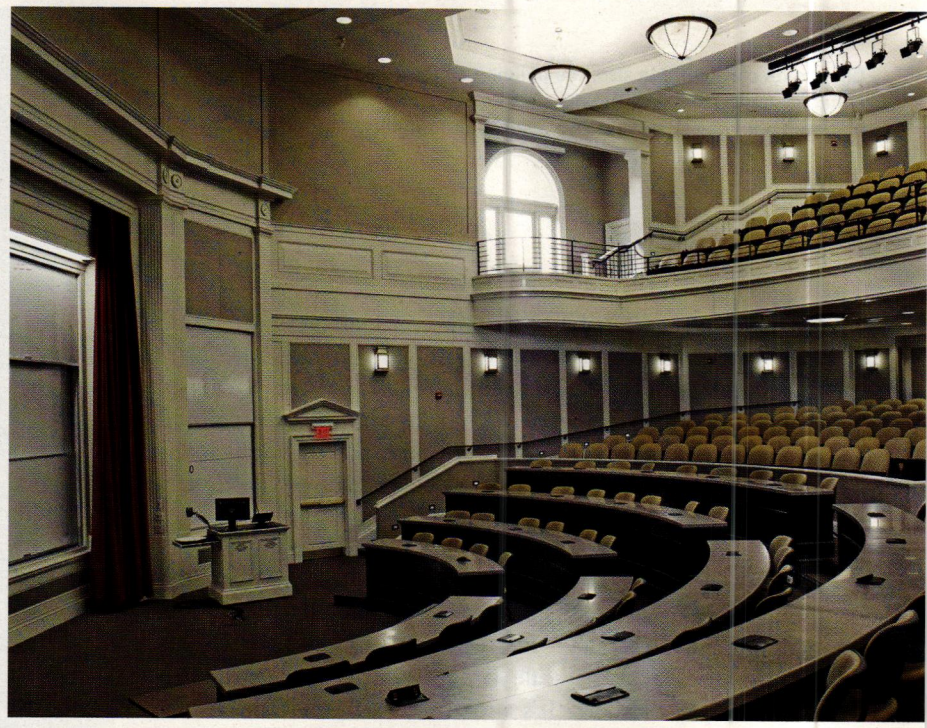
The Farmer School of Business' energy-efficient lighting, heating and air-conditioning systems earned the building a Leadership in Energy and Environmental Design (LEED) Silver certification – the first on Miami University's campus. "Smart" HVAC and lighting systems conserve energy, while low-flow faucets and toilets, as well as rainwater-management downspouts and landscaping conserve water. In addition, approximately 90% of the materials from Reid Hall, a residence hall that was demolished to make way for the new facility, were reused, and most of the other materials used were local to the site. The building adds density to the center of the campus and the town, with no additional car traffic. On-site showers encourage students and faculty to ride their bicycles.

"I'm very proud," says Wyatt. "The new Farmer School demonstrates compellingly that environmentally-sustainable design has nothing to do with the architectural imagery of a building. People look at the new Farmer School and say, 'It looks like a building seated firmly in the traditions of this historic campus, and it is also at the forefront of energy- and resource-efficiency.'"



The main entrance leads to Forsythe Commons, a large seating area with power access for laptops, technical support and a printer room.





The 515-seat David R. Taylor Auditorium provides space for large lectures, guest speakers and major events. A second, smaller auditorium seats 150.

Key suppliers for the project included The Bowerston Shale Co. of Bowerston, OH, who supplied brick; Ludowici Roof Tile of New Lexington, OH; EDON Fiberglass of Horsham, PA, who supplied columns, cornices and railings; Eagle Windows and Doors of Dubuque, IA; and Eggers Industries of Two River, WI, who supplied doors.

As Miami University campus is home to many mature trees, sensitivity to landscape was of paramount importance during both the design and construction phases. A giant sweet-gum tree, which is reputed to date back to the founding of the university, continues to hold pride of place in the courtyard, and paving was kept to a minimum to ensure maximum possible green space around the building. "The trees were a marvelous challenge," says Wyatt. "When we were done, the building immediately looked as though it had been there for a century, which was the goal." The landscape designer was James Burkart Associates, Inc.of Westerville, OH.

Above: Large classrooms, faculty offices and the dean's suite are contained within the central block, which is flooded with natural light from the central atrium.

Right: The reading room is one of several study areas located within the building, along with cluster classrooms, break-out rooms and a trading room.





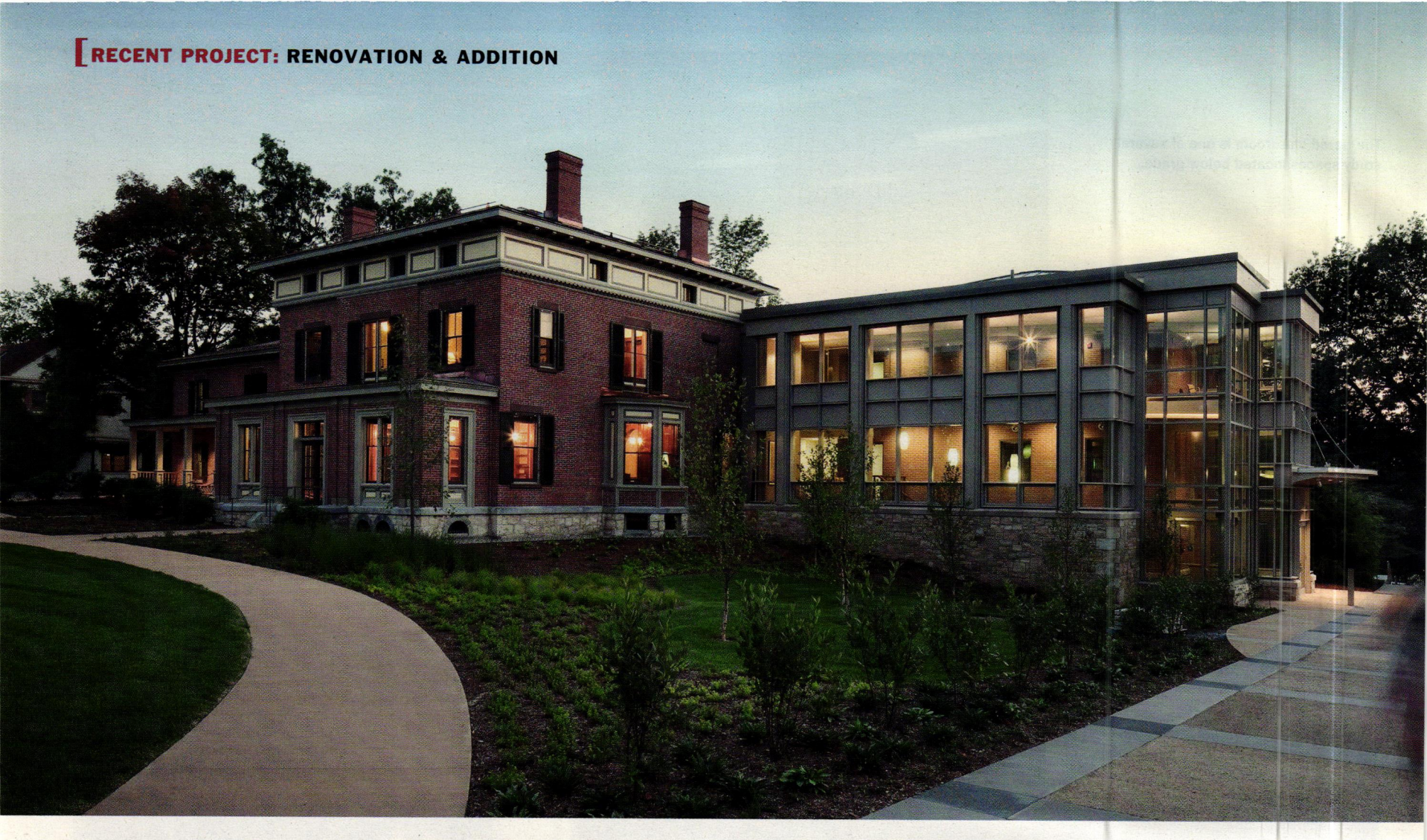
The tiered classroom is one of several study spaces located below grade.

Since completion in 2009, the Farmer School of Business has attracted a steady stream of visitors, as well as delighted students and faculty members. Roger L. Jenkins, professor and dean of the Farmer School of Business, says, "Thanks to the vision and generosity of our many donors, the Farmer School now occupies a building that supports 21st century business education, serves as a model of environmental stewardship, fosters real community, and helps the school make connections across the Miami campus and far beyond."
– *Lynne Lavelle*

WebExtra: Additional photos can be seen at www.traditional-building.com/extras/October2011MiamiUniversity.htm.



Construction was carried out without damage to the many mature trees on the campus. The university's original sweet-gum tree still stands in the courtyard, and the landscape design kept paving to a minimum.



Good Neighbor

CHAMPLAIN COLLEGE, A PRIVATE baccalaureate institution in the historic Hill Section of Burlington, VT, comprises nearly 40 buildings on 22 acres. The school is committed to being a good neighbor in the largely residential area, and to this end integrates Victorian-era mansions along with modern, high-tech facilities. In 2009 and 2010, one such mansion was sustainably restored to create a welcome center for prospective students.

Like many of its neighbors, the Welcome & Admissions Center at Roger H. Perry Hall was once a private residence. Built in 1859, the Italianate-style brick building features wide eaves with corbels, low-pitched roofs, decorative moldings and casework, and intricate hardware and lighting. The building was purchased by Champlain College in 2004, and renovations began in May 2009.

Working with the Boston-based design and planning firm Goody Clancy, the college chose to make relatively few changes to the 9,676-sq.ft. existing building, which now coexists with a 17,167-sq.ft. modern addition. "The house was more than 150 years-old, but it had been fairly well maintained and most elements were found to be remarkably intact," says Jean Carroon, FAIA, LEED AP, principal in charge. "All of the wood windows were in good shape, the engraved door hardware was original, and the inlaid flooring could be restored."

Other members of the Goody Clancy design team included Susan Hollister, AIA, LEED AP, project architect, Susan D. Pranger, AIA, LEED AP, senior associate; Heather Leibman, LEED AP, construction lead; Nicole Sakr, design team, and Carrie Goodfriend, design team. Consultants included MEP Engineers; L.N. Consulting, Inc., Winooski, VT; ORW Landscape Architects & Planners, White River Junction, VT; Engineering Ventures, Inc., Burlington, VT, and Collaborative Lighting, Concord, MA.

Perry Hall's exterior required some attention, including brick re-pointing and cleaning by Listz Historical Restoration, and replacement of the slate roof by AC Hathorne Company of Williston, VT. Burlington-based craftspeople from Wanamaker Restoration restored the windows and other interior woodwork. "We were able to retain the old windows, which really aided in our goal to preserve the historic character of the building," says Carroon. "There were no concerns about energy loss from the windows, because the air-infiltration report proved that they were airtight. Also, they were a relatively small part of the exterior envelope and the masonry bearing walls were extremely dense."

The interior architecture of every room was restored to its 19th-century appearance. An adjoining living room and parlor on the west side of the second floor (or main level) became a reception area, and a library at the northeast corner on the second floor now serves as a showroom for memorabilia of Burlington's Hill Section. A fourth room on this level was once a bedroom; it is now used as a conference room.

Four spacious offices can be found on the third floor in the original bedrooms. A central north-south stair and hall divides the four rooms, one in each corner of the building. "Each of these rooms has plank ceilings with beautiful decorative moldings on top," says Carroon. "We were able to restore the ceilings without replacing any planks, and the woodwork came together seamlessly."

Woodwork is highlighted in the rooms on the second floor, as well. Door and window trim, and chair railing and casework in a dark, rich finish are architectural focal points. The wood is primarily Butternut, a white walnut tree. Oak was used for some of the decorative elements and many of the window sashes. Other special features of the second- and third-floor rooms are the decorative mantels in each space, all of which were dirty but sound.

PROJECT

The Welcome & Admissions Center at Roger H. Perry Hall, Champlain College, Burlington, VT

ARCHITECT

Goody Clancy, Boston, MA: Jean Carroon, FAIA, LEED AP, principal in charge; Susan Hollister, AIA, LEED AP, project architect

CONSTRUCTION MANAGER AND GENERAL CONTRACTOR

Engelberth Construction, Inc., Colchester, VT

Boston, MA-based Goody Clancy renovated an 1859 Italianate-style brick residence, and adapted it for use as an admissions center for Champlain College in Burlington, VT. The Welcome & Admissions Center at Roger H. Perry Hall was completed in August 2010. All photos: courtesy of Goody, Clancy



Champlain College chose to preserve most of the historic elements of the 9,676-sq.ft. building, which now coexists with a 17,167-sq.ft. modern addition, also designed by Goody Clancy.

Five-globe brass chandeliers from Rejuvenation Lighting in Portland, OR, hang in each reception room, adding a touch of elegance. Period-appropriate pendant fixtures from Rejuvenation's Period Basics Collection were chosen for the second-floor office spaces, the hallway, foyer and front porch.

One of the most important design decisions made in the restoration of Perry Hall was to hide the mechanical systems. All of the systems were upgraded and relegated either to a section of the first floor or to the attic. "With the systems out of the way of the prime spaces, we were able to better preserve the historic appearance," says Carroon.

Goody Clancy worked with Champlain College to meet the school's commitment to sustainable initiatives. "In its 2004 master campus plan, the college identified environmental and social responsibility as one of its chief missions," says Carroon, "which aligns with Goody Clancy's principles, too."

Numerous high-performance, energy-efficient systems were implemented, including geothermal wells with a heat-pump system for heating and cooling, energy-efficient lighting and climate-control systems. A storm-water catchment system was installed beyond the west courtyard since many of the buildings on campus are sited on a hill. Another "green" feature is a green screen on the south, which provides shade, promotes natural cooling, and improves air quality. With a sustainable solution for every system, Champlain College is seeking LEED Platinum certification for Perry Hall.

Besides historic Perry Hall, the Welcome and Admissions Center comprises two additions – a two-story brick wing to the south that was built in the 1870s, and a modern addition to the west designed by Goody Clancy in conjunction with the renovation project. The former, the first modification to the original building, is in keeping with the style of the old Italianate residence with brick façades, wood windows, and a low-pitched roof. "This wing required structural work," says Carroon. "We took some liberties with the design, because it was an addition."

A new wood porch, which matches the footprint of an early-20th-century Sanborn map, provides an accessible entrance, and the interior plan was altered. The kitchen was gutted, and this and other rooms were usurped for egress, bathrooms, support rooms, and, on the top floor, offices. "When it came to changing or adding elements, we utilized the original building and historic photographs as our guide and inspiration," says Carroon. "For example, we knew there had been a front porch and a roof cupola, but we didn't have an exact record of either, so we created a simple period-appropriate porch and left out the cupola until better documentation surfaces."

The historic building isn't overwhelmed by the modern addition, but shaped it. "The new building is quite large, but it's subservient to the main house from the main street," says Carroon. "It responds to the main house and the site through massing and views."

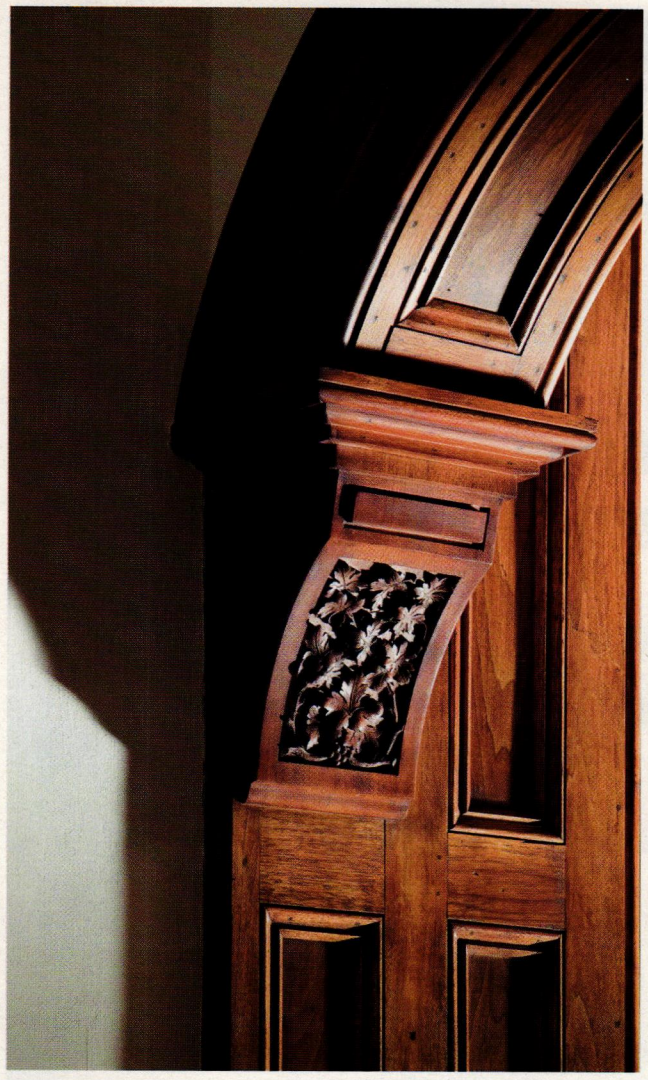
The new "building" is actually two buildings that allow the views from the historic house out to Lake



The interiors of every room were restored to their 19th-century appearance. The foyer features original woodwork, including restored door trim and chair railing in Butternut. The inlaid flooring was in very good shape and was also restored.



An adjoining living room and parlor now serve as a reception area. Five-globe brass chandeliers from Rejuvenation Lighting in Portland, OR, hang in both rooms.





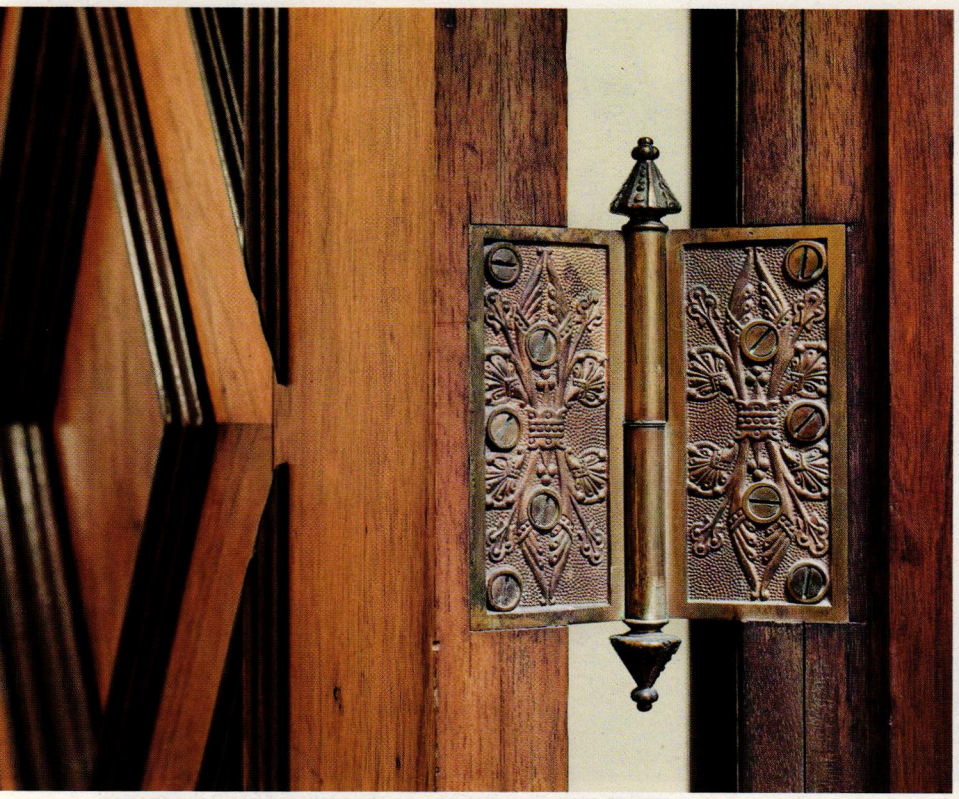
Above: The historic building is connected to the new additions through a glazed corridor at the rear, or west, of the building. Architectural elements from both periods are showcased.

Left: Hand-carved detail throughout the building adds a special touch. Burlington-based Wanamaker Restoration restored much of the interior woodwork.

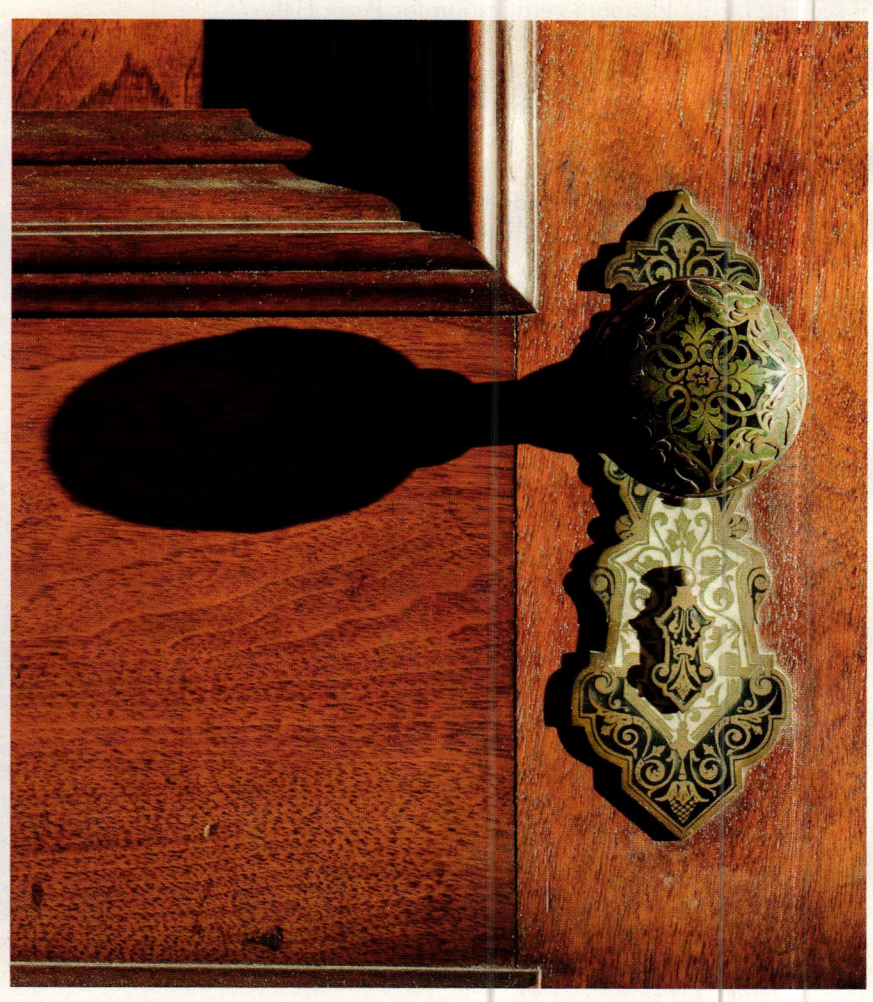
Champlain, and the program was divided between the two – the north pavilion houses offices, and the south pavilion has a generously sized assembly/presentation room. "The south pavilion is lower and smaller so it hides behind the smaller part of the historic building," says Carroon. "The parti for what was visible from the street was that it would be a modern interpretation of the porch additions so common in the neighborhood. Though the addition is curtain-wall construction, it maintains a rhythm and scale sympathetic to that of the historic building."

Construction of the Welcome & Admissions Center at Roger H. Perry Hall was completed in August 2010, and the project earned a Vermont Public Spaces Award for 2011. Just as Champlain College intended, the historic building is rooted in history and the community. "By preserving the original building and its views, we were able to create a new keystone for the campus," says Carroon. "The experience is then enhanced with the modern addition. The building will engage new students and serve the college for over 100 years." – *Hadiya Strasberg*

Hadiya Strasberg, a design writer/editor, has written for both Traditional Building *and* Period Homes *magazines. She served as the editor of* Period Homes *magazine from 2005-2008. She is an M.Arch. candidate in her final year at Massachusetts College of Art & Design in Boston, MA.*



Engraved door hardware original to the building, such as this door hinge and escutcheon plate and knob, were restored.



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President Lincoln's Cottage was faithfully and sustainably restored by the National Trust for Historic Preservation, and has a cooperative agreement in place with the Armed Forces Retirement Home for its long-term stewardship. The lead architectural consultants were RMJM Hillier of Philadelphia. All photos: National Trust for Historic Preservation unless otherwise noted

Preserving Lincoln's Legacy

PROJECT

President Lincoln's Cottage, Washington, DC

ARCHITECT

RMJM Hillier: George C. Skarmeas, Ph.D., AIA, NCARB, AICP, director of historic preservation [now principal / Planning & Design director of the Preservation Design Partnership, LLC]; Richard Ortega, PE, AIA, FAPT, project manager [now principal with Heritage Design Collaborative of Philadelphia]

GENERAL CONTRACTOR, EXTERIOR

J.S. Cornell & Son, Inc., Philadelphia; Rudy D'Alessandro, president

CONSTRUCTION MANAGER, VISITOR CENTER AND INTERIOR

The Christman Company, Reston, VA: Ronald Staley, FAPT, project executive; David Brooks, project manager

SOON AFTER YOU ENTER President Lincoln's Cottage in northwest Washington, DC, it becomes clear that this is no ordinary historic house tour. For one thing, the tour guide immediately throws open the large, original windows, letting in a warm breeze, and later invites the assembled group to sit on the furniture. There's not a velvet rope in sight.

Located on the grounds of the Soldiers' Home (now called the Armed Forces Retirement Home), President Lincoln's Cottage dates to 1842 and is a rare example of residential Gothic Revival architecture. The owner of the cottage is the Armed Forces Retirement Home and the client and site manager is now the National Trust for Historic Preservation, which opened the house to the public in 2008 after an extensive, seven-year, $17-million restoration (including exhibits). The cottage preserves the site where Lincoln and his family spent a quarter of his presidency. With the sesquicentennial of the Civil War now bringing renewed attention to Lincoln, the cottage serves as a model for historic preservation, sustainability and site interpretation.

"When we started this project, we developed three fundamental premises that would govern our work, and they were authenticity, evidence – meaning we would make decisions based on physical evidence and archival research and not conjecture – and integrity," says George C. Skarmeas, formerly the director of Historic Preservation with RMJM Hillier of Philadelphia, which led the design team for the Lincoln Cottage. (Since 2010, Skarmeas has been partner and Planning & Design director with Preservation Design Partnership of Philadelphia.)

Beginning in 1862, Lincoln would routinely make the three-mile journey from the White House to the cottage in the warm-weather months, enjoying the hilly site's views of the capital city and using it as a retreat to contemplate the ongoing war. In addition to meeting with soldiers, officers and Cabinet members, Lincoln is believed to have worked on drafts of the Emancipation Proclamation there as well.



The cottage was President Lincoln's warm-weather retreat during his stressful wartime presidency. It is a rare example of Gothic Revival residential architecture.



In shaping the Lincoln Cottage tour, the National Trust sought to focus on the president and the house itself as an artifact, so furnishings are kept to a minimum. Photo: Erik Uecke

Over the years, the Soldiers' Home had primarily used the building as offices and a dormitory, covering up historic fabric and dividing rooms with partitions, but rarely destroying the old material beneath. Still, by century's end, the cottage's Lincoln-era appearance – and its potential educational value to the public – had been obscured.

In 2000, the National Trust included the site on its annual list of the nation's most endangered places. The National Trust soon finalized a cooperative agreement with the Armed Forces Retirement Home to oversee a full restoration of the property, open it to the public and provide ongoing stewardship. William Dupont, the Graham Gund Architect of the National Trust, worked closely with former National Trust president Richard Moe, an avowed scholar of Abraham Lincoln and the Civil War, to provide direction for the project. Dupont was responsible for writing the Save America's Treasures grant application that provided start-up funds for the project, hiring Skarmeas as the project architect and subsequently leading a team of advisors to critique the philosophical approach.

"The primary goal was to really treat President Lincoln's Cottage as something unique," says Erin Carlson Mast, the site's director. "This was an amazing, authentic piece of history that was largely intact. We realized that we were at a very transitional point in preservation and sustainability and also historic house museums, so we wanted to take a new path."

The focus would be on Lincoln and the significance of the site, not on period pieces. As a result, the cottage is almost completely devoid of furniture, except for a few choice reproduction items. Flat-screen televisions and audio speakers are located throughout the house to enhance the guide-led tours, although they have a relatively low visual impact. "We peeled away the 20th-century layers, and we made sure that anything we added could be reversible," Mast says. "Where there is a TV screen, we chose to let it be what it was rather than hide it behind a period mirror or something like that. We wanted to emphasize what was authentic."

From an early stage, the National Trust was interested in including sustainability in the project. In the early 2000s, the LEED system was still in its infancy, but gaining traction. In addition to reopening the cottage, the National Trust agreed to sustainably rehabilitate an adjacent 1905 Beaux-Arts building to be used as a museum and visitor center – a project that would eventually earn the LEED Gold rating in 2009. The team took care to preserve the building's core and shell and disturbed as little of the interior as possible, moving a wall and adding a partition (which was easily reversible if need be). Carpeting, wood, countertops and flooring all contained recycled content, and low-flow fixtures were used in the bathrooms.

It was determined, however, that the LEED system should not guide the preservation of the cottage itself. Instead, the National Trust focused primarily on promoting energy efficiency through the cottage's original mechanisms, such as natural ventilation – hence the open windows on the tour. The restoration team also emphasized using durable materials such as slate, lead-coated copper and decay-resistant wood, which would limit the expense, energy and waste of frequent replacement.

"Historic buildings, in most cases, have a lot of features that promote sustainable building practices and use, from passive systems to use of materials with long life expectancies," Skarmeas says. "This fundamental premise became the foundation of our design approach in developing the treatment of the building and selection of materials."

One of the biggest challenges for the interior involved making the house accessible and able to meet the requirements of the Americans with Disabilities Act, according to Skarmeas. The house needed a lift or some means of vertical transportation that would avoid adverse impacts on the building's architecture and historic building fabric. Skarmeas and his team developed 3-D models and other visualizations to determine the impacts on the interior.



In this comfortable and sparely furnished room, visitors can sit on the reproduction furniture and listen to audio recordings about Lincoln and the many people who visited him at the cottage.



Above: President Lincoln's library is one of the most special rooms at the cottage. Here, the restoration team removed 23 layers of paint from the walls.



Right: When the library walls were taken back to their Lincoln-era wood paneling, the restoration revealed ghost lines of the bookshelves that once filled the room.

"We also needed to ensure that it would be accepted by the disabled community, and we advocated to the Trust, and the Trust agreed, to engage that community directly and get feedback on whether our solution met ADA requirements," Skarmeas says. "If you use this kind of outreach correctly, you get very good practical solutions and advice as to what needs to happen, so people can share the same experiences and be in the same environment." It was also critical, Skarmeas adds, that the lift (located on one side of the house) be clearly articulated as a modern intervention.

The most significant exterior changes involved the roof, the stucco and the veranda. The original 1842 section of the house had been covered in slate, with an 1848 addition roofed with metal panels. In the later 20th century, the roof had been replaced with typical asbestos shingles. The exterior stucco was failing in places because inappropriate exterior treatments over the years allowed moisture between the exterior layers and the brick structure, causing significant deterioration. And the veranda had been expanded over the years, obscuring the Lincoln-era appearance.

For the roof, the preservation team conducted research (such as examining nail holes) to determine the size and configuration of the metal panels, pole gutters and snow guards, as well as the color and size of the house's original slate shingles. "We replicated these details with great accuracy, making decisions to add subtle details for the longevity of the elements," explains David Overholt, former preservation projects director for the National Trust and now a project manager with Archa Technology, Ltd., in New York City.

"For instance," he says, "the pole gutters were covered in lead-coated copper to protect them, and the lead-coated copper was used on the metal section of the roof in lieu of painted terne metal for ease of maintenance and durability." The slate and metal roofing was supplied and installed by Wagner Roofing, of Hyattsville, MD.

The original veranda was replicated based on historic photos and site evidence. The wood, which was supplied by the Philadelphia-based general contractor J.S. Cornell and installed by Washington, DC-based Historic Structures, was chosen in part based on rot resistance in the humid Washington environment. The team chose Spanish cedar for the exterior trim and some posts and railings, African mahogany for the front doors and porch and balcony flooring, and white oak for the window sills and lintels. Because original sashes were made with eastern white pine, this was the wood used for any needed repairs, according to Jeffrey Larry, the current preservation manager for President Lincoln's Cottage.

The cast-iron steps were fabricated by Robinson Iron Works of Alexander City, AL, to resemble step designs found on nearby buildings. "Though the design of the steps is speculative," Overholt says, "they are similar to other steps in the immediate vicinity, which, according to research in the



The original stucco at the Lincoln Cottage was failing because of a moisture layer that had built up between the stucco and the brick beneath. The restoration team was able to find a section of undisturbed and largely intact stucco on which to base its replicated finish.



The Lincoln Cottage sits on the grounds of the former Soldiers' Home (now called the Armed Forces Retirement Home). The facility had used the cottage for offices and a dormitory and had covered up historic fabric with tiles, partitions and other things that needed to be removed.



From this veranda, Lincoln had a great view of the capital city. Over the years, the veranda had been expanded, marring the Lincoln-era appearance. Historic photos helped the restoration team to bring the original proportions back.

Soldiers' Home archives, is likely to be [historically accurate]. When the Home ordered something, it was often ordered in bulk or for many buildings at the same time."

For the stucco walls, the team worked with a nationally known plaster and masonry consultant, Andrew Ladygo of Manchester, MA, and a lime supplier, Virginia Lime Works in Madison Heights, VA, to accurately recreate the texture of the original stucco. A light lime wash was added as a final coat to protect the walls, Overholt says. The stucco work was done by D.L. Boyd, Inc., of Hyattsville and Baltimore, MD. Interior millwork and carpentry was done by Oak Grove Restoration Company of Laytonsville, MD, with mechanical work done by Welch & Rushe of Upper Marlboro, MD, and electrical installed by Mona Electric Group of Clinton, MD.

Jeff Larry says that work is ongoing. Although an astonishing 23 layers of paint were removed in the library, where the original wood paneling now shows wonderful ghost lines of the old bookshelves, most of the paint in the house was left intact for future study, according to Larry. He adds that written evidence indicates that Mary Lincoln ordered wallpaper for eight rooms in the house, and he and his colleagues intend to do further investigation about this as well. The National Trust is also working on an architectural podcast that will discuss the restoration.

"There's still a lack of awareness about President Lincoln's Cottage," Mast says. "We're now looking at how we can make the cottage economically sustainable over the long-term. We're not content to rest on our laurels."

Skarmeas says that the project was very rewarding because the National Trust expected the best preservation practices and highest standards of conservation. Calling the team "truly outstanding," he offers high praise to William Dupont, the former Graham Gund Architect of the National Trust, for his vision for the restoration, Patricia O'Donnell, principal of Heritage Landscapes, Inc., of Charlotte, VT, and Norwalk, CT, for the historic landscape plan, and The Christman Co. for implementing the design in an accurate and exacting fashion.

"Looking back, I wouldn't change anything, not the sequence of events or the intensity," he says. "We all worked together very well and ended up doing an excellent job. Because of the significance of the site, everybody was very interested in doing the right thing." – *Kim A. O'Connell*



In addition to restoring the cottage, the National Trust led the restoration of this adjacent 1905 Beaux-Arts building as the Robert H. Smith Visitor Education Center. The sustainably-restored building earned a LEED Gold rating and houses Lincoln exhibits, a gift shop and offices. Photo: Carol M. Highsmith

Articulate Architecture

MORE THAN 15 YEARS AGO, Lynn Fleming Aeschliman, Chairman of Board of Directors at The American School in Switzerland (TASIS) in Collina D'Oro, fell in love with a briefly sketched master plan presented by Classical architect and painter David Mayernik. The concept was a village environment tucked in the hills below the Alps. It would maximize the limited amount of usable green space while organizing the heart of the small campus – a series of buildings, piazzas, walkways and bridges – around Monticello, an existing 1980s building that housed classrooms and dormitories. The design plan, aptly named the TASIS Global Village, also represented a model community the school could use as a teaching tool for aspects of civic life.

In addition to the master plan, Mayernik has also designed 10 traditional buildings for the campus, and inspired by Ticino's Northern Italian roots, he organized the structures based on Italian hill towns. However, rather than focusing on a specific architectural style, he follows the Italian Renaissance tradition of designing architecture rhetorically. "I prefer to think of what I do as Classical architecture and in that sense it's a language," says Mayernik. "It's a way of being articulate in buildings. I don't specifically copy or try to evoke a particular style. I'm not saying that someone might not see aspects of a certain style in the buildings, but the intention is to be Classical, articulate and rhetorical, and not to be stylistically evocative."

At the foot of the hillside, The John E. Palmer Cultural Center, one of Mayernik's designs, is the gateway to the academic village. The challenge was to create a sense of presence for the new center – as it is positioned next to the gymnasium, the largest building on campus (see *Traditional Building* January/February 2004, page 24) – while contending with a strict budget that restricted square footage and architectural details. "The clients were fundraising for the project so costs were pretty tight," says Mayernik. "The only way to keep costs down was to keep the building small, so it's incredibly compact and efficiently organized."

In contrast to the rustic exterior of the gymnasium, the overt pediment above a cast-stone portico on the main façade of the cultural center creates presence. The portico features Classical details and granite columns. Structural walls were built using sustainable insulating clay blocks finished with stucco and a traditional lime wash. A combination of reclaimed and new terra-cotta tile was installed on the roof and the cast-stone cornices were cast in place. Half-round wood windows and double doors, manufactured by Altstätten, Switzerland-based EgoKiefer Windows and Doors, as well as decorative light fixtures, supplied by Florence, Italy-based Fantechi & Daddi, complete the exterior.

PROJECT

The John E. Palmer Cultural Center, The American School in Switzerland (TASIS), Collina D'Oro, Ticino, Switzerland

DESIGN ARCHITECT & PAINTER

David Mayernik Ltd., South Bend, IN; David Mayernik, principal

ARCHITECT OF RECORD

Elena Ricciardo, Grancia, Switzerland

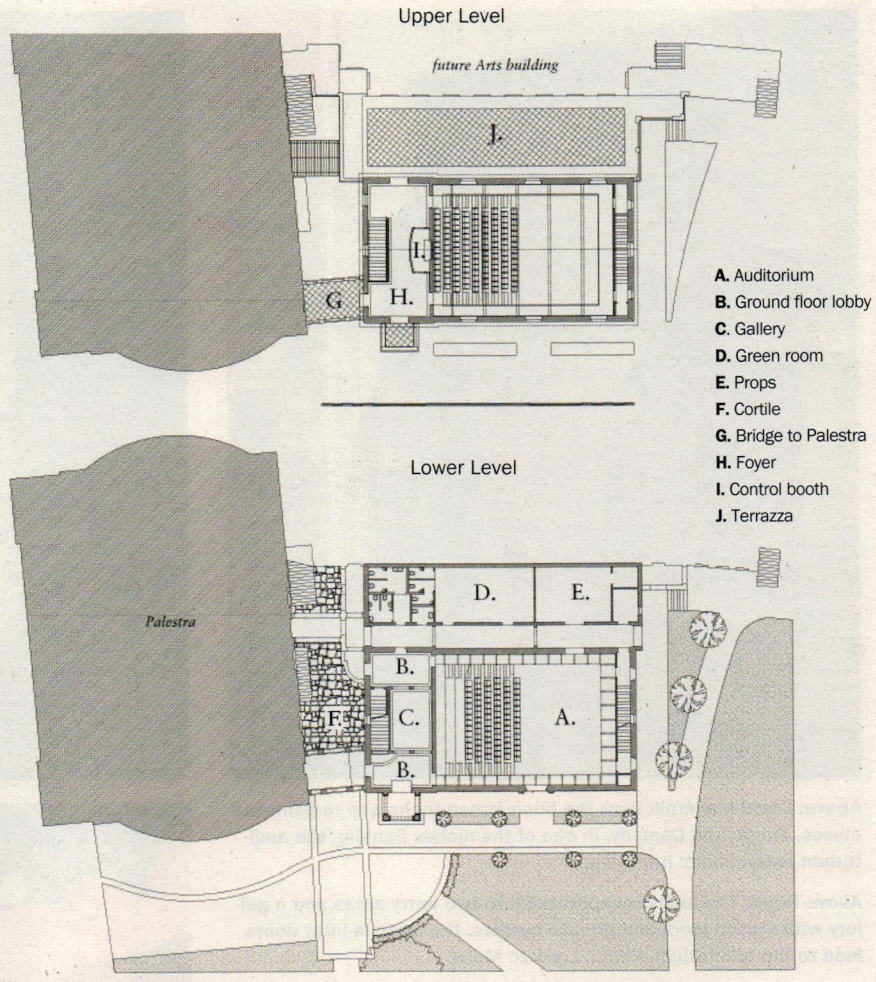
DIRECTOR OF WORKS

Pierangelo Realini, Lugano, Switzerland

CONTRACTOR

Ditta Garzoni, SA Lugano, Switzerland

Positioned next to largest building on the campus of The American School in Switzerland (TASIS), The John E. Palmer Cultural Center, designed by South Bend, IN-based David Mayernik, creates presence with an overt pediment and a Classically-detailed portico. Photo: Michele Kestenholz



On the lower level, the lobby, separated into two entry areas and a gallery, leads to the auditorium with retractable seating that accommodates 134 guests. A corridor, doubling as back stage, contains access to the prop and green rooms. The control booth is located in the foyer on the upper level to preserve space in the auditorium. Floor plans: courtesy of David Mayernik

The terra-cotta exterior is another distinguishing aspect of the cultural center. "The materials are the same for all the buildings," says Mayernik. "The only thing that changes is the character and color. Because stucco can be painted, I can emphasize certain buildings and create variety with different colors. Even though the cultural center is small, it is a warm red that gives it presence against the mass of the gym. I try to be strategic about where the colors go so that they create the effect of disparate buildings, yet the traditional earth-tone palette harmonizes well together."

Since decorative elements were kept to a minimum, Mayernik utilized his skills as a painter to create frescoes. The two pairs of muses – Tragedy and Comedy, Music and History – in the niches flanking the auditorium entry inform visitors of the types of performances that occur within. The tympanum above the portico entry is an extended cartouche featuring elements of the TASIS crest: a bell tower, a lantern and a sun behind an opened book, which contains a quote from William Shakespeare's *Henry V* – "O, for a muse of fire." Below the tympanum, a frieze depicts a group of cherubs holding a banner and playing various musical instruments.

"The frieze has a motto that says, 'Concordia Discors Harmonia Est [Harmony is Concordant Discord],' and it means that musical harmony comes from reconciling disparate things, weaving them together to make music," says Mayernik. "The building represents that – it is concordant discord. It has different spaces, the auditorium and lobby spaces, but they are woven together as sympathetic opposites and they theoretically make a kind of music."

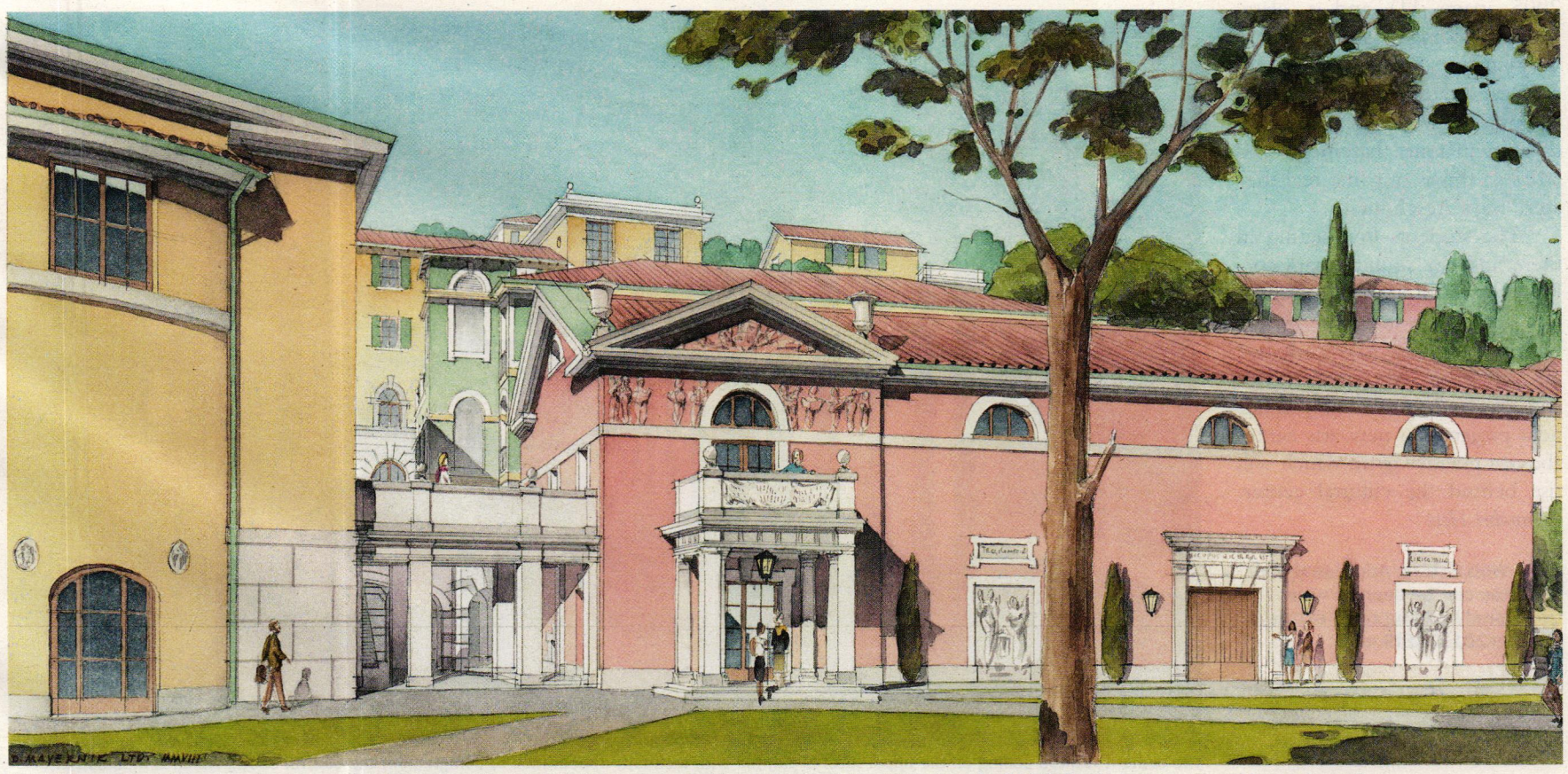
In the interior, the lobby spaces are separated with piers and granite borders. Terra-cotta tile is used in the two entry areas and the formal gallery at the center features herringbone-patterned oak floors, which relate to the auditorium and foyer above. Stucco moldings and tray ceilings unite the three areas.

On the upper level, the focal point of the foyer is a control booth modeled after an 18th-century tent in Drottningholm, Sweden, and is complemented by a cement vaulted ceiling painted with a canopy appearance. "There was no place for the control booth because of the economy of the plan," says Mayernik. "The booth would rob seats in the auditorium and if a separate space was created that meant the building would be bigger. The only possibility I saw was to put it in the foyer. I treated the foyer as a grand vaulted hall and the booth like a pavilion."

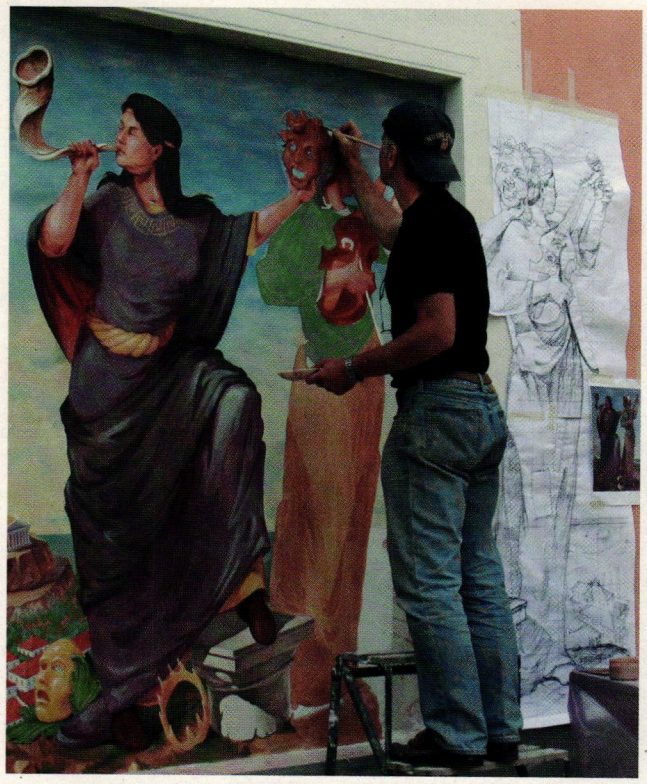
Intarsia-paneled doors, custom made by Todi, Italy-based Daniele Parasecolo, lead to the auditorium on the ground floor. The panels' polyhedron designs are inscribed with a motto from Shakespeare's Globe, "Totus Mundus Agit Histrionem [All the World's a Stage]," and the faceted rings allude to the quote on the exterior's tympanum.

Juxtaposed against the formal lobby, the exposed timber-framed ceiling, wood panels and oak floors in the auditorium evoke an intimate workaday environment. The combination of wood and stucco allows the space to acoustically accommodate musical and spoken-word performances. Retractable seating (manufactured by Wiltshire, UK-based Audience Systems), was designed to accommodate just 134 guests so productions could run longer, giving students more opportunities to perform.

Narrow balconies with wrought-iron railings, fabricated by Ticino, Switzerland-based Officine Cameroni, serve as catwalks. A side corridor



In addition to the cultural center, Mayernik also designed a master plan and an additional nine traditional buildings for TASIS. Rendering: courtesy of David Mayernik







Above: David Mayernik uses the buon fresco technique to paint the muses, Tragic and Comedy, in one of the niches flanking the auditorium entry. Photo: Kim Nelson

Above Right: The lobby is separated into two entry areas and a gallery with stucco piers and granite borders; the intarsia-inlay doors lead to the auditorium. Photo: Lorenzo Mussi

Right: An exposed timber-frame ceiling, wood paneling and oak floors create a workaday environment in the auditorium, which can be converted to accommodate a variety of events. Photo: Lorenzo Mussi

doubles as the backstage to conserve space. "At some levels, the auditorium functions like a black box theater," says Mayernik. "The students build the stage for every performance and with the retractable seating the space can be used for other events."

The John E. Palmer Cultural Center is the fourth building to be completed in the TASIS Global Village, after the gymnasium, the 2005 Palladio Award-winning M. Crist Fleming Library (see *Traditional Building* June 2005, page 11) and a classroom building. "We've had a very strong theater department for years, decades even, but on campus we've had temporary theaters in tents, basements and attics so this is our first real theater," says Aeschliman.

"The students love acting in there and the sound is fantastic. It is a jewel of a theater. Part of our goal is to surround people with beauty and Mayernik is a rare architect who understands and creates beauty." Mayernik's next project is a new arts center above a practice gym, which will rise behind the cultural center. *–Annabel Hsin*

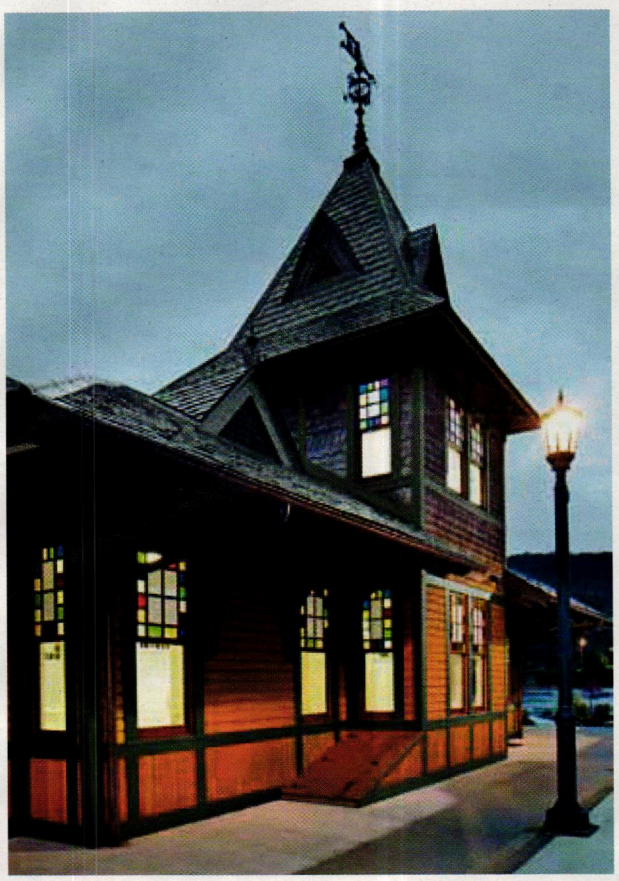
Web Extras: Additional photos can be seen at www.traditional-building.com/extras/October2011TASIS.htm.



The cement vaulted ceiling on the upper level is painted with a canopy appearance to complement the control booth, which is modeled after an 18th-century tent in Drottningholm, Sweden. Photo: Lorenzo Mussi

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The K-12 school building in Richfield Springs, N.Y., a lovely piece of historic architecture, needed work on its windows, which were aging badly and in dire need of attention. Though the option was considered, restoration wasn't a realistic answer; nearly all the windows had deteriorated too badly. Instead, the school district asked Marvin Windows and Doors to help specify replacements that would match the school's traditional design, while also bringing to bear the advantages of 21st-century window technology. The story of how Marvin did it is an object lesson in schooling a willing but inexperienced client in the myriad details of a complicated restoration project.

Presenters: Tony Bartorillo, CSI, CCPR, Marvin Windows and Doors of New York, Cortland, N.Y.
David Blackwell, project manager, Lend Lease Project Management and Construction, Syracuse, N.Y.
William (Bill) T. Connor, vice president, Lend Lease Project Management and Construction, Syracuse, N.Y.
Robert Barraco, superintendent of schools, Richfield Springs CSD, Richfield Springs, N.Y.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

Differences of Opinion: How Do You Balance 'Compatibility' and 'Differentiation' When You're Adding On to an Historic Structure?

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Learning Objectives After the session, participants will be able to do the following:

- Apply the concept of "compatible yet differentiated" to work that needs to comply with the Secretary of the Interior's Standard No. 9.
- Break down the Secretary of the Interior's Standard No. 9 for clients, explaining options and requirements to them.
- Compare and contrast additions that replicate or are differentiated from a building's historic core.
- Select materials more appropriately on the way to designing more effective additions.

Presenters: Robert D. Loversidge, Jr., FAIA, president, CEO, Schooley Caldwell Associates, Columbus, Ohio
John Sandor, architectural historian, Technical Preservation Services, National Park Service, Washington, D.C.
Cynthia Roubik, AIA, LEED AP, Architect III, Commission on Chicago Landmarks, Chicago

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

Heaven Sent: An Historic Church Seizes a Window of Opportunity

November 15, 2011, 2:00 p.m. ET, 90 minutes, 1.5 HSW LU

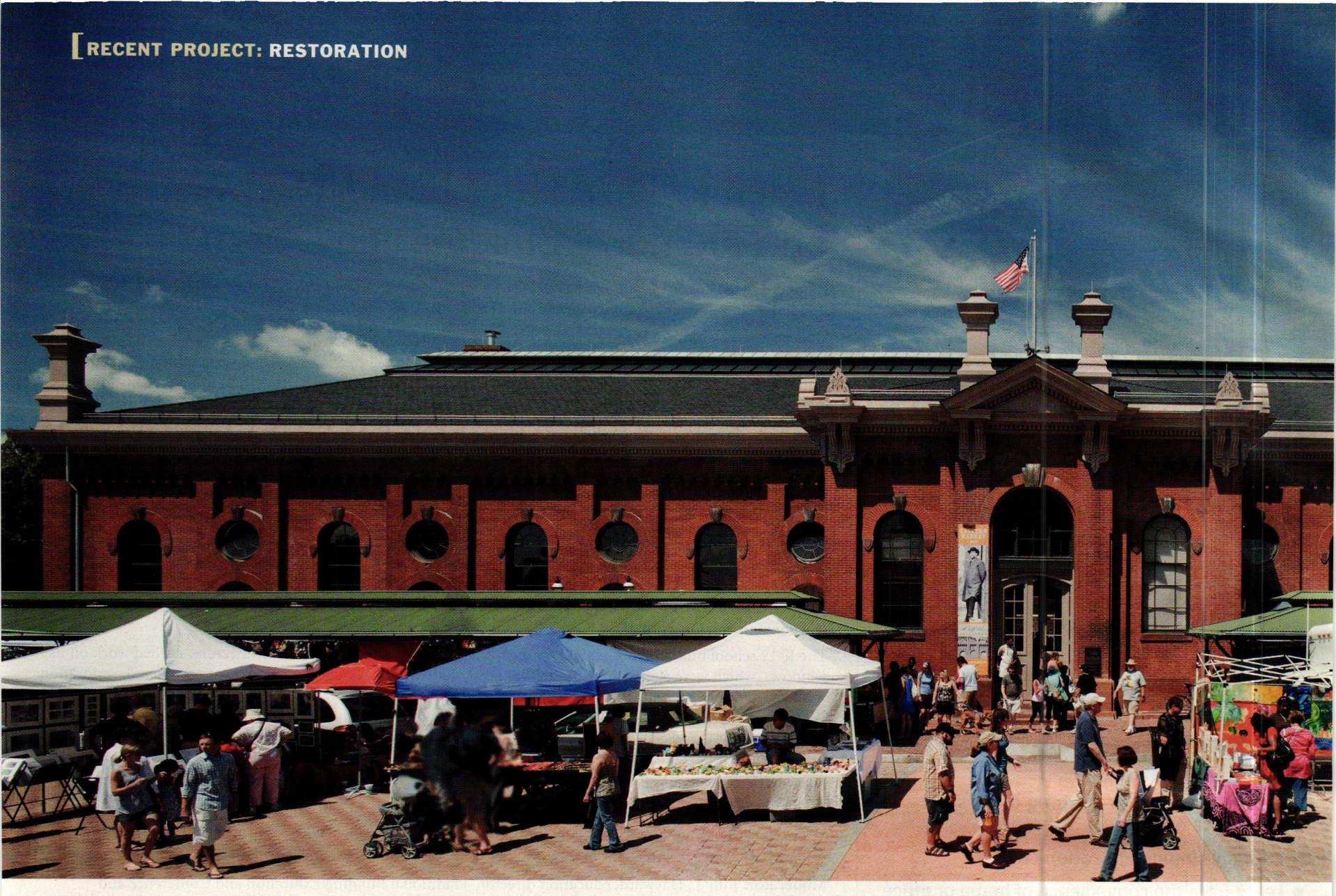
Learning Objectives After the sessions, participants will be able to do the following.

- Manage a major window reconstruction, including establishing the project team and creating effective work processes.
- Explain the requirements and techniques for conducting physical inspections, surveys and hand measurements used in the replication of large windows and doors.
- Gain a working knowledge of appropriate materials, wood decay and moisture meters, and emergency stabilization of existing large window and door frames.
- Discuss similarities and differences between the Secretary of the Interior's Standards and the ICOMOS Principles for Preservation.

Presenters: Roderick J. MacNeil, M.Arch., FRAIC, president, Jerry MacNeil Architects Limited, Halifax, Nova Scotia
Gregory J. MacNeil, B.A., BEDS, M.Arch., director of measured and image-based building documentation, Jerry MacNeil Architects Limited, Halifax, Nova Scotia

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Eastern Market Rising

IN 1871, GERMAN IMMIGRANT and renowned architect Adolf Cluss wanted to introduce a modern public food market to the city of Washington, DC. His innovative design for Capitol Hill's Eastern Market would include high ceilings, an open floor plan, easy access for patrons, vendors and foodstuffs, and an abundance of natural light streaming through skylights and large operable windows. The main floor would be pitched to drain for easy cleaning. Butcher and fishmonger stalls would have trapdoors leading to the basement's ice chests where meats and fish would be kept to prevent spoilage.

PROJECT

Eastern Market, Washington, DC

ARCHITECT

Quinn Evans Architects: Baird M. Smith, FAIA, FAPT, project director; Tina Roach, AIA, LEED AP BD+C, Thomas Jester, AIA, LEED AP, project architects

Eastern Market is one of several brick 19th-century food halls in the district and the only one still in operation. Threatened by progress throughout the years, such as the proliferation of large supermarkets and other specialty stores, the Eastern Market fell on hard times. The North Hall, which was added to Eastern Market in 1908 by the district's building supervisor, Snowdon Ashford, was given to the local fire department to store supply equipment 20 years later. In 1962, only two vendors operated from the South Hall of the market.

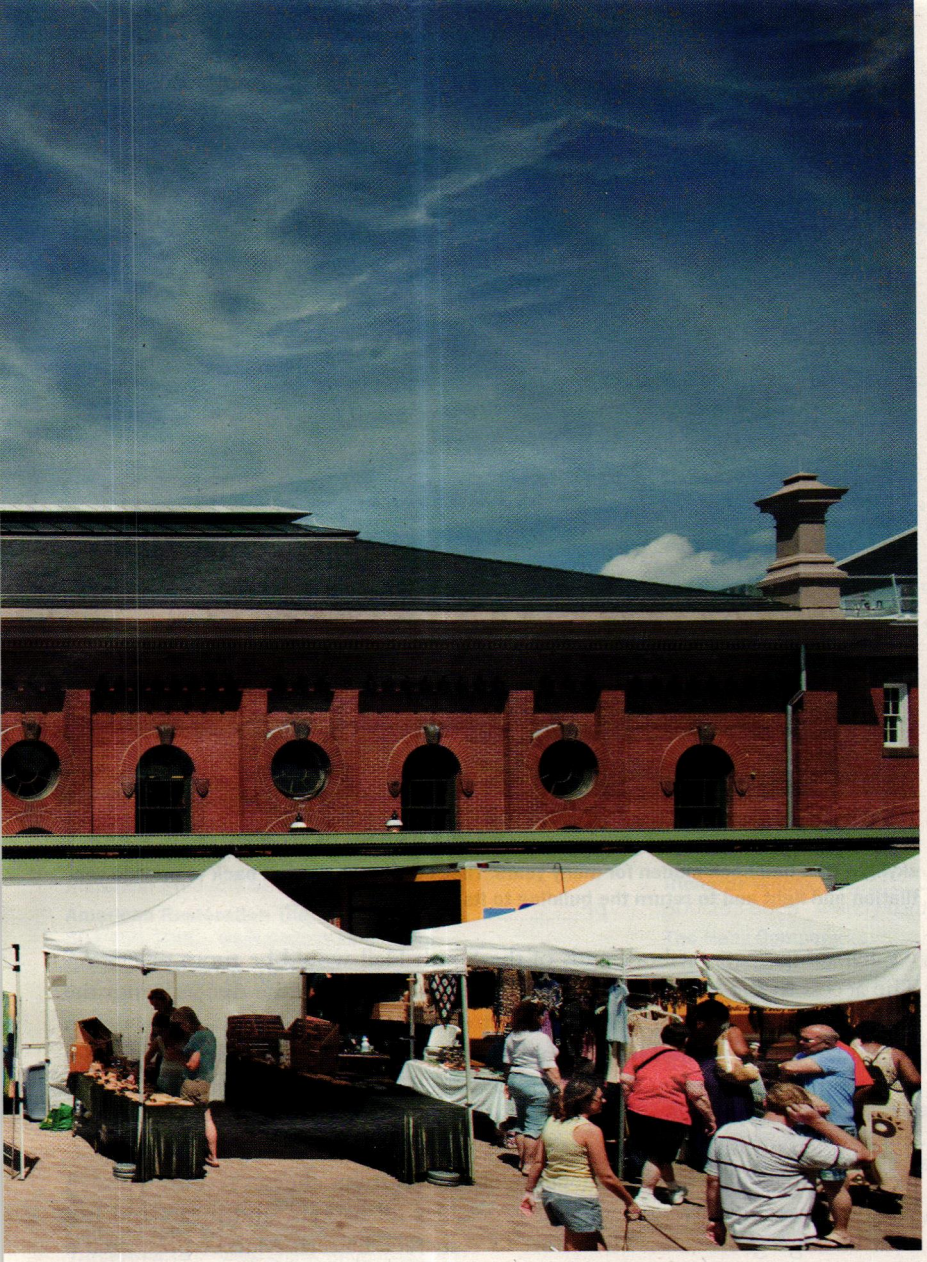
In an effort to save the building from being razed, preservation activists advocated for it being listed on DC's Inventory of Historic Sites. In the 1970s, the massive brick structure was restored. Windows were re-glazed with Plexiglass. Simulated slate replaced the original slate roof, and exterior brownstone was patched. Threatened with interior reconfiguration in the 1980s, the entire building interior was listed locally and on the National Register of Historic Sites in 1991.

In 2005, Quinn Evans Architects was hired by the city to design a modest rehabilitation of the building. The market was to remain open while the architects and contractors worked around the bustling food stalls. In the early morning hours of April 30, 2007, a three-alarm fire swept through the 138-year-old market. When the smoke cleared, the South Hall – which once held bakery, butcher, florist, fishmonger and fruit and vegetable counters – was reduced to a charred brick shell. "In a matter of hours, what was a selective $2.5 million project became a $13 million project," notes Quinn Evans project director Baird Smith. FAIA.

The community was devastated by the disaster, and DC mayor Adrian Fenty vowed that the building would reopen within two years – a tall order for a historic structure so severely damaged by fire. Quinn Evans Architects' scope of restoration work drastically changed at this point. The firm was tasked with repurposing and salvaging historic components while modernizing the structure for the 21st century. "After the fire, we were working with six to eight DC departments: the DC Department of Real Estate Services, Department of Health, Department of Transportation, and the local State Historic Preservation Office to name of few," notes Smith.

"When you are working on such a high visibility project, you don't want to let pressure get in the way of the big picture. The government factions were committed to the design and rehabilitation process 100 percent.

Washington, DC's 1871 Eastern Market has been restored by Quinn Evans Architects following years of neglect and a fire in 2007 that left it in ruins. The building was listed on the National Register of Historic Sites in 1991.



Everyone wanted to see the South Hall back in operation," he adds. Project architect Tina Roach, AIA, agrees, "The mayor's office worked toward a goal of reopening the building as soon as possible." This included all the team's design work, fabrication of lost components and features, reconstruction of the building and moving vendors back into the space.

"We had a short time to do a very public piece of architecture, and there was an interested constituency who did not want their livelihood to be compromised," says architect Larry Barr, AIA, senior principal, Quinn Evans Architects. The city's first move was to engage members of the community and ask for their input as to what they would like the new market to be. "We wanted to maintain the beauty of the building but add modern amenities," says Eastern Market merchant Juan Jose Canales.

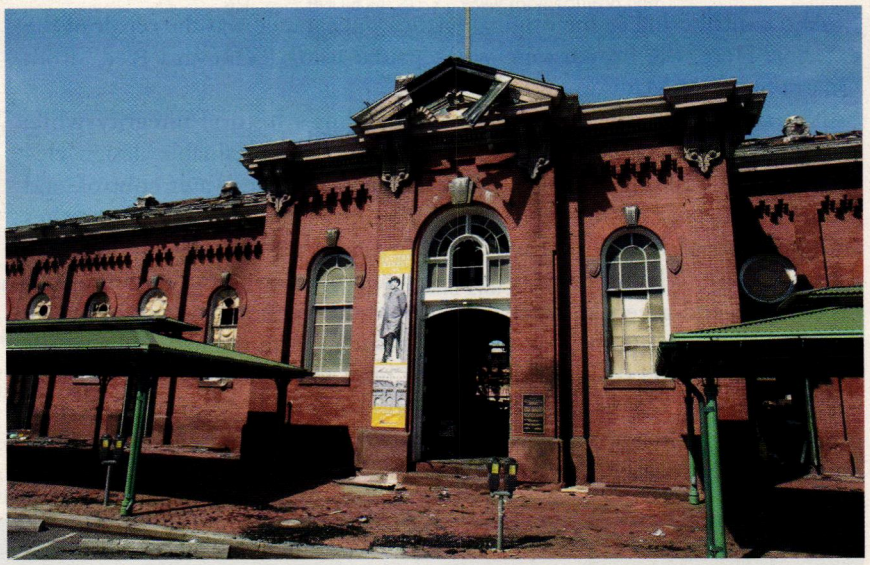
To keep vendors in business, the government built a temporary market next to Eastern Market during the restoration project," notes Smith. "We talked to the merchants and the level of detail to consider was quite complex – each stall had electric appliances, cutting machines, refrigeration – we needed to take all of this into account while rehabilitating the space."

"The first order at hand was to stabilize the [South Hall] roof, which was lost during the fire," notes project architect Thomas Jester, AIA. The roof had to be brought up to today's codes with thermal insulation and structural reinforcement to withstand snow loads. What did survive the flames were the original rolled- and cast-iron roof trusses, which sat on top of bearing plates on the brick walls. To retain the historic fabric of the roof, new steel roof trusses were made to match the original load-bearing trusses, right down to the cast-iron struts.

"Every other iron truss was replaced with a new steel truss," notes Jester. "These new steel trusses have the same geometry as the historic iron trusses, but are slightly larger in cross section. The new natural slate roof is a replication of the original vertical wood plank decking using tongue-and-groove members, adding thermal insulation with an integrated ventilation cavity, and slate roofing." The team also incorporated decorative corner chimneys back onto the building that had been damaged and lost over the years. SSQ of London supplied the "Del Carmon" slate and it was installed by Baker Roofing Co., Silver Spring, MD. Gutters and decorative metal are Follansbee's TCS II (Follansbee, WV).



All that was left of the South Hall of the Eastern Market after the April 30, 2007 three-alarm fire was a charred shell. At that point, Quinn Evans Architects realized that it had a multi-million dollar project on its hands, not just a modest rehabilitation as originally planned. At this point, the firm was tasked with repurposing and salvaging historic components while modernizing the structure for the 21st century.



Years of neglect had left the Eastern Market in a state of disrepair. The market had been one of several brick 19th-century food halls in the district and the only one still in operation.

"We found physical and historic documentation that there was originally a ventilating skylight along the roof ridge, which had been hidden for most of the 20th century," explains Jester. The firm wanted to bring back this lost architectural component for natural light as well as to return the building closer to its 1875 appearance.

An article of the time in the *Evening Star* states, "The frame of the roof would be wrought iron and a ventilating skylight of hammered glass will run along the ridge." The team reintroduced a continuous ridge vent and aluminum skylight based on the historic location and proportions. The insulated glass is translucent to limit the amount of UV lighting entering the hall, which in turn protects food items. Lighting design for the project was done by George Sexton Associates, Washington, DC, and historic replica lighting was supplied by Lightsmith of Lynchburg, VA.

While Jester worked on the design of the roof, Roach set to task re-creating lost architectural details such as windows, flooring, and decorative moldings. "Where South Hall windows were lost in the fire, the firm designed new single-paned windows, which are replicas of the original – but with protective tinted glazing," says Roach. Modern utilities such as fire suppression equipment, wheelchair ramps, HVAC system and restrooms were installed. The interior face of the walls regained their salmon-colored 1870s hue, but they're now backed with thermal insulation. The historic paint analysis was done by Matthew J. Mosca, Baltimore, MD. The window contractor was The Keystone Plus Construction Corp., Indianapolis, IN, and the work was done by The Craftsmen Group, Inc., Washington, DC, and Winchester Woodworking Inc. Winchester, VA.

Historical Products Showcase

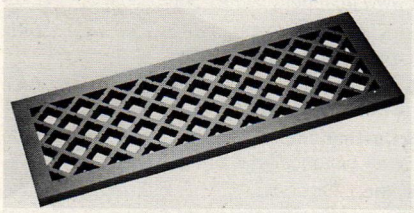
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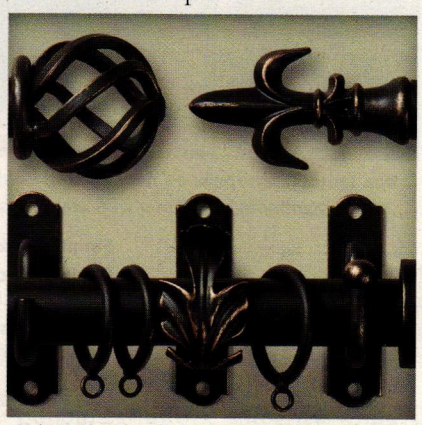


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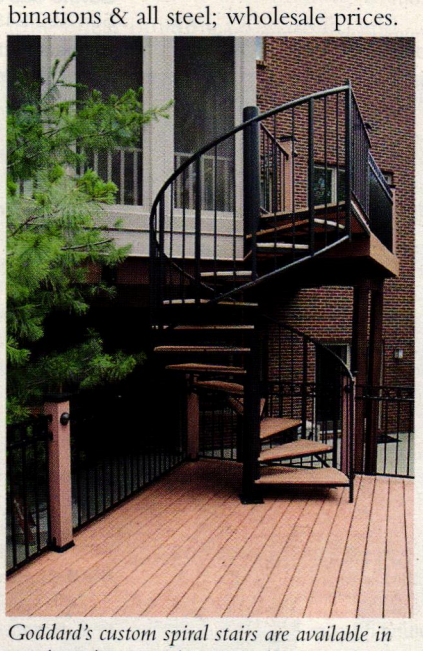
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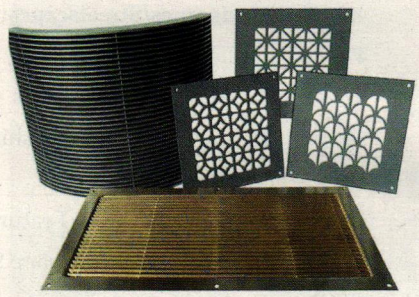
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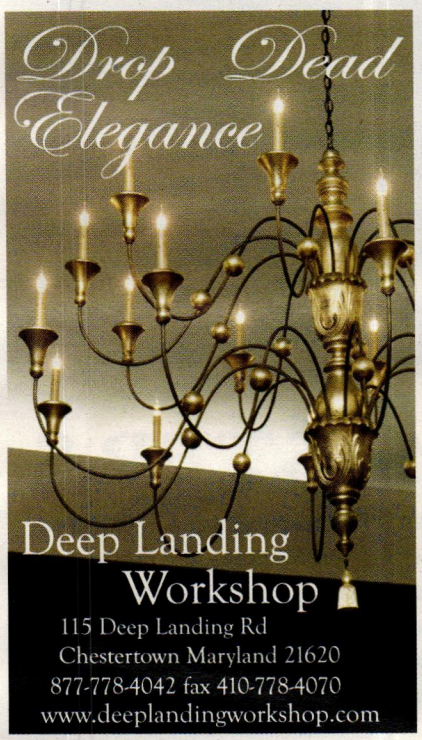
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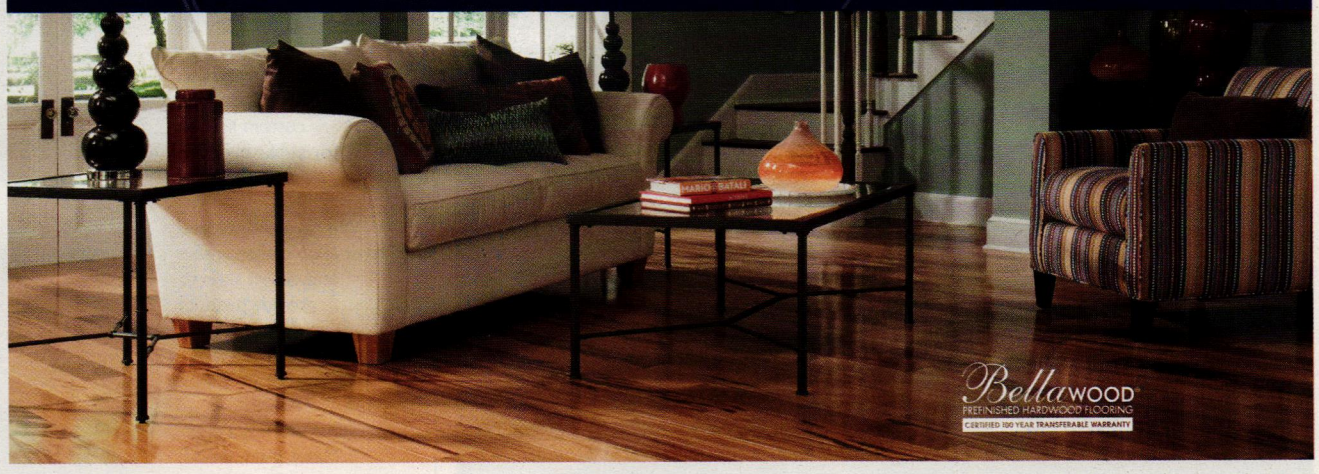
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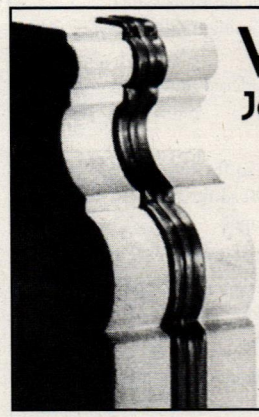
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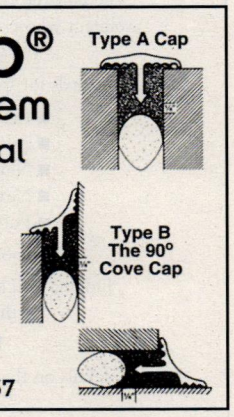


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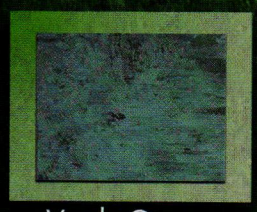


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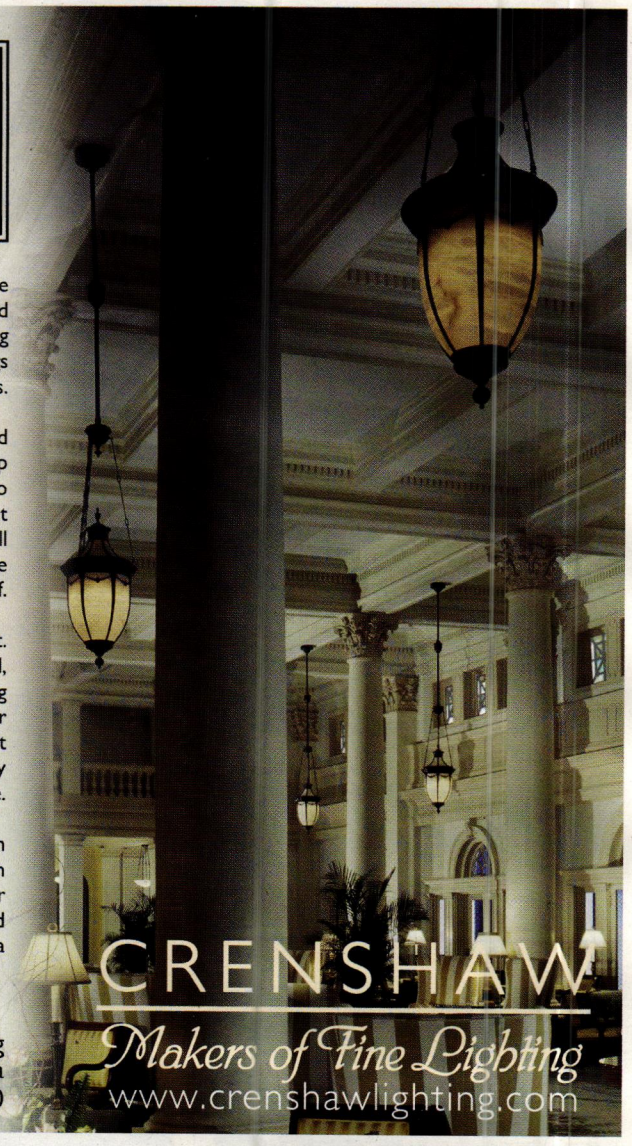
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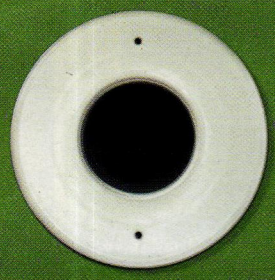
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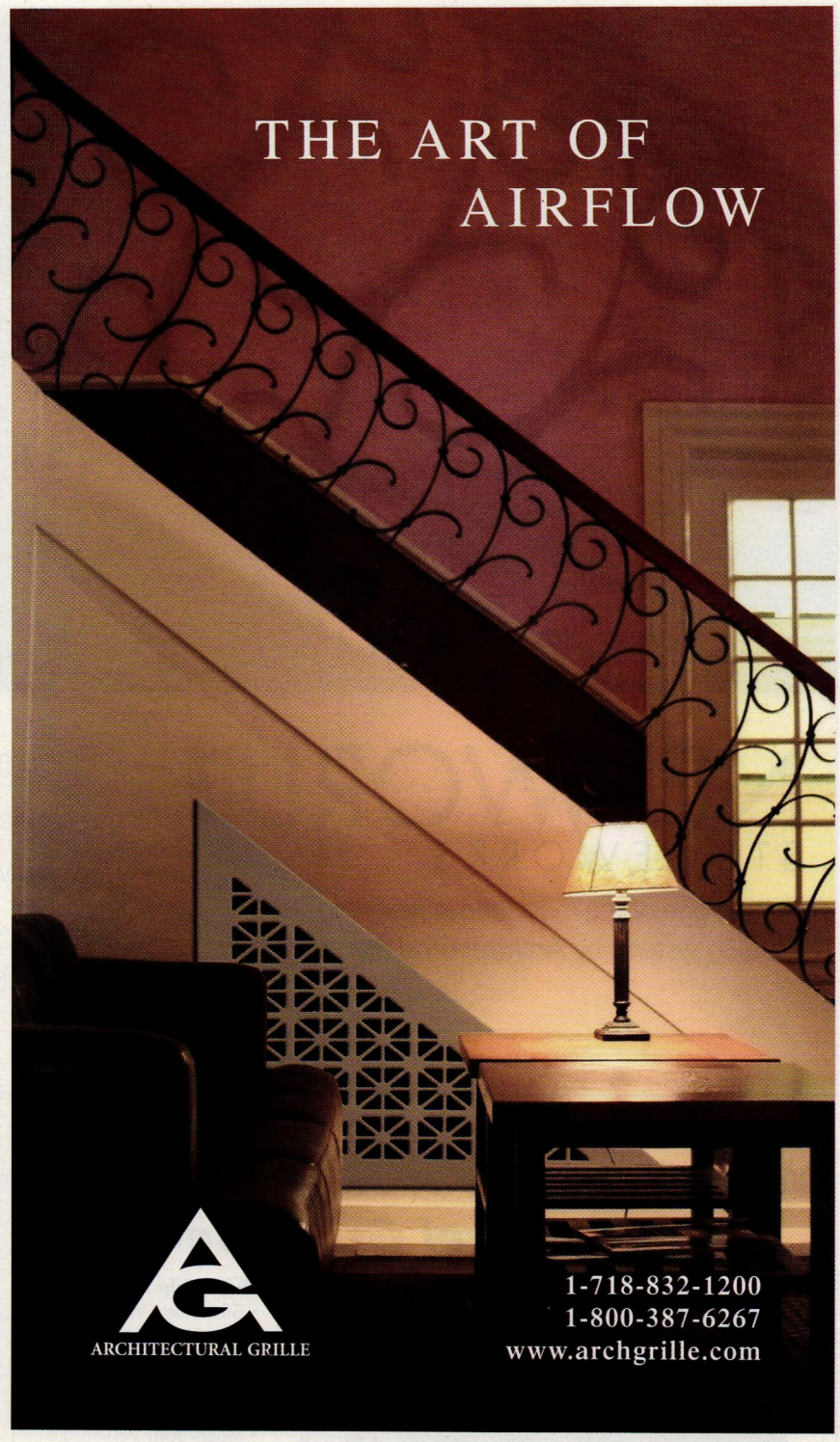
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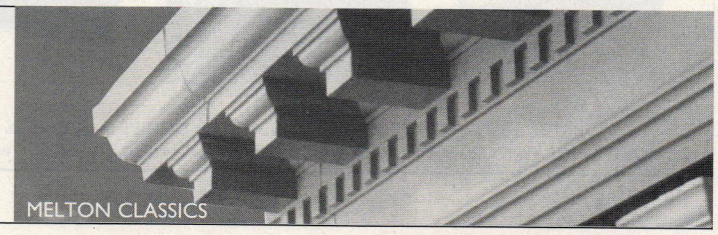
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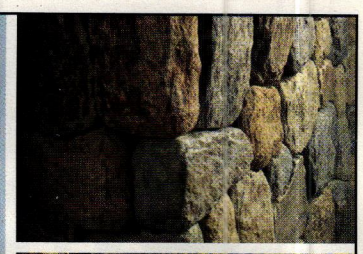
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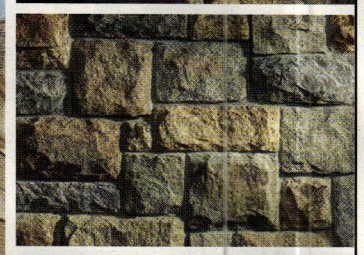
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MELTON CLASSICS


Architect: Patrick Ahern, AIA
Builder: Denali Construction





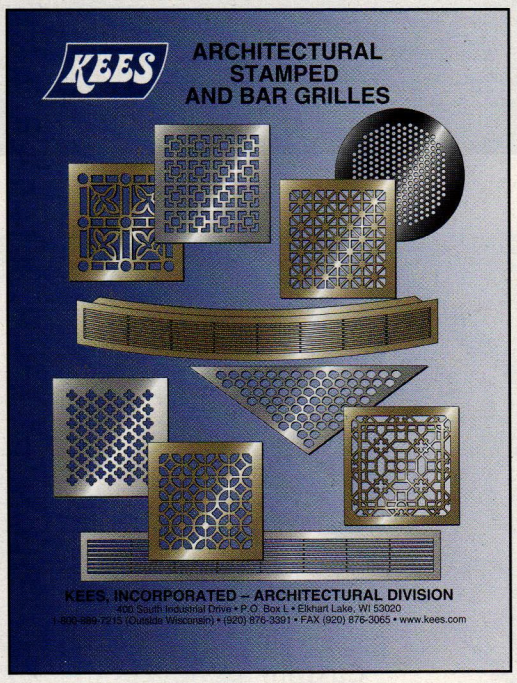


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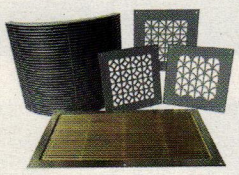
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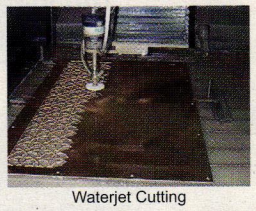


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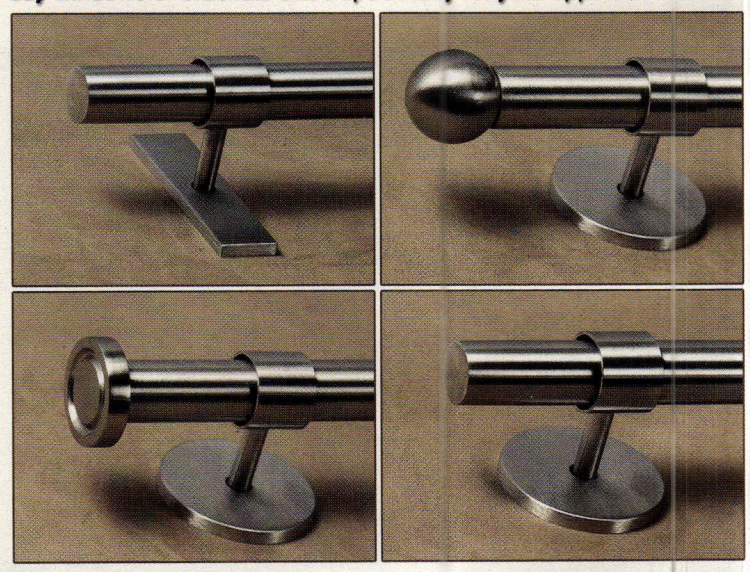


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1311 Dragon St. • Dallas, Texas 75207 • 1-800-299-4229

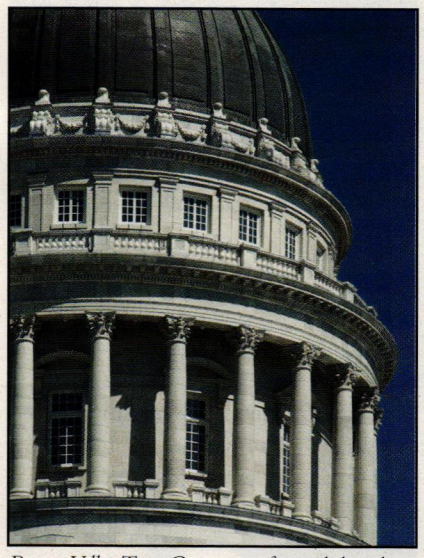
Columns & Capitals

To order product information from a company in this Sourcelist, go to www.traditional-building.com/rs.

Architectural Products by Outwater, LLC
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www.outwater.com
Bogota, NJ 07603
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door & hardware, lighting, ceiling tile, art glass, mantels, furniture & cabinet components & more.



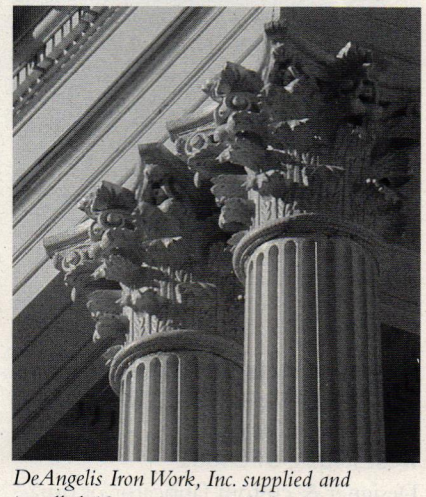
Architectural Products by Outwater supplied these structural fiberglass columns and capitals.



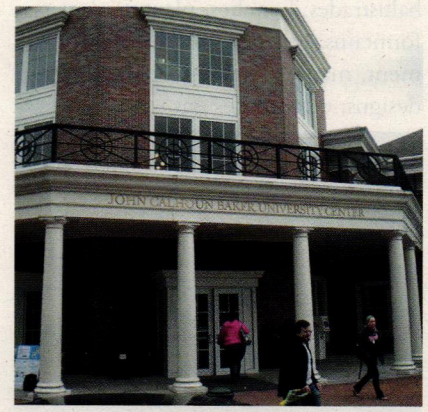
Boston Valley Terra Cotta manufactured the columns for the restoration of the Utah State Capitol.

Boston Valley Terra Cotta
716-649-7490; Fax: 716-649-7688
www.bostonvalley.com
Orchard Park, NY 14127
Supplier of architectural terra-cotta facade & roof tile products: for restoration & new construction; columns & capitals.

DeAngelis Iron Work, Inc.
888-676-4766; Fax: 508-238-7757
www.deangelisiron.com
South Easton, MA 02375
Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches, stairs & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more; cresting; grilles.



DeAngelis Iron Work, Inc. supplied and installed 12 cast-iron capitals for the exterior restoration of the Massachusetts State House.

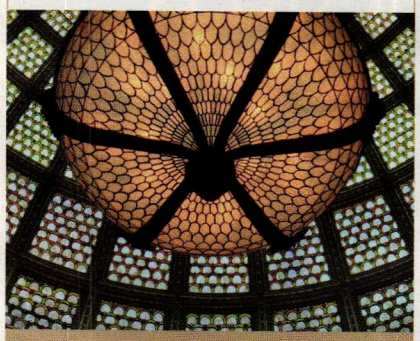


Edon Corp. supplied the fiberglass columns, cornice and spandrel panels for the John Calhoun Baker University Center at Ohio University.

Edon Corp.
215-672-8050; Fax: 215-672-9014
www.edon.com
Horsham, PA 19044
Manufacturer of fiberglass ornament: columns, moldings, cupolas, steeples, cornices, domes, balustrades, sculpture & statuary; historical replication; theme parks, hotels, churches, casinos & more.

Traditional Product Reports

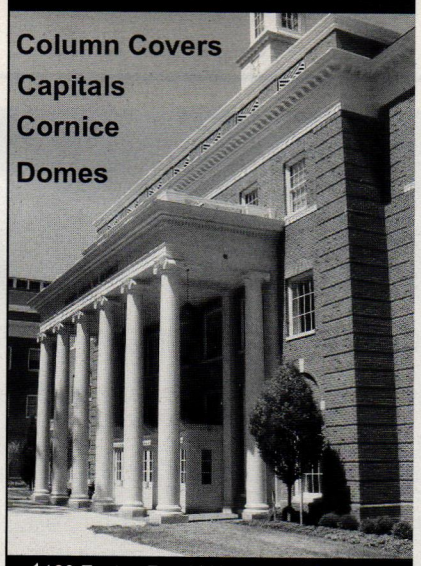
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Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.



These elegant fluted columns were supplied by Haddonstone.

Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheetmetal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals; Kalemein & lot-line metal windows & doors.



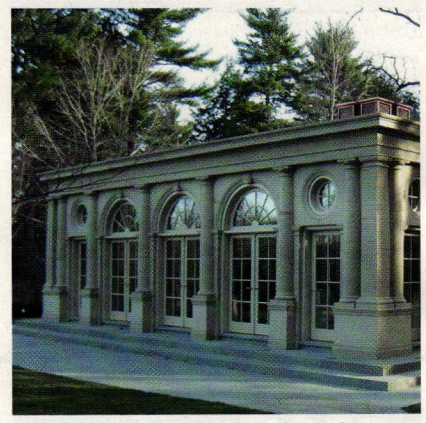
This 10x11½-in. capital was fabricated by Heather & Little.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snowguards, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.



Historical Arts & Casting designed and fabricated the Corinthian capital for this fluted column.

Old World Stone Ltd.
800-281-9615; Fax: 905-332-6068
www.oldworldstone.com
Burlington, ON, Canada L7L 4Y1
Supplier of dimensional-cut limestone & sandstone: columns, mantels, architectural ornament, signage & garden ornament; for new & restoration projects.

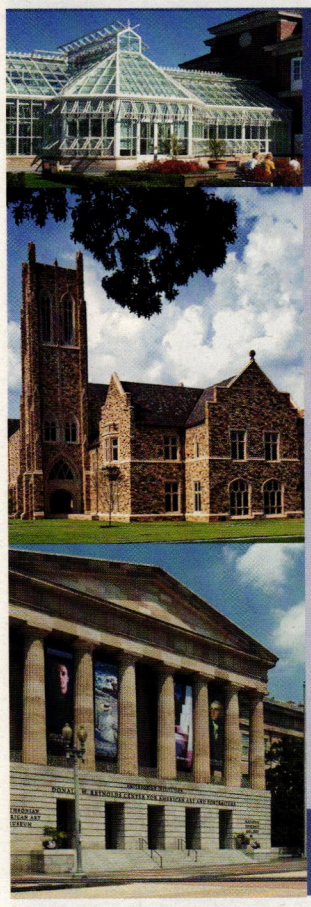


Old World Stone created this columned structure to be used as a private dining pavilion near Boston.

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35010
Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, sculpture, gazebos, planters, windows, screens, doors, fireplace tools & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.



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www.palladioawards.com

Doors & Entryways

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Allegheny Restoration, Inc.
304-594-2570; Fax: 304-594-2810
www.alleghenyrestoration.com
Morgantown, WV 26507
Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; hardware replacement; storefronts & ecclesiastical projects.



Period-style wood entry doors are a specialty of Allegheny Restoration.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351
Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; renovation & restoration projects & new construction; paneled walls & storefronts; catalog $5.



Architectural Components restored the windows, doors and reproduction 18th-century hardware for the Jacob Whittemore House at the Minuteman National Historic Park in Lexington, MA.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door & hardware, lighting, ceiling tile, art glass, mantels, furniture & cabinet components & more.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003
Designer & manufacturer of high-performance all-wood, bronze & aluminum-clad windows & doors: commercial & historic projects; traditional to contemporary; historic replicas; green windows for sustainable designs.



This full-panel mahogany door was manufactured by Grabill.

HeartWood Fine Windows & Doors
585-340-9085; Fax: 585-254-1760
www.heartwoodwindowsanddoors.com
Rochester, NY 14606
Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 64-year-old company.



HeartWood Fine Windows & Doors fabricated this 2¼-in. thick mortise-and-tenon solid-wood door out of sawn white oak to replicate the original door made 100 years ago.

Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheetmetal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals; Kalemein & lot-line metal windows & doors.



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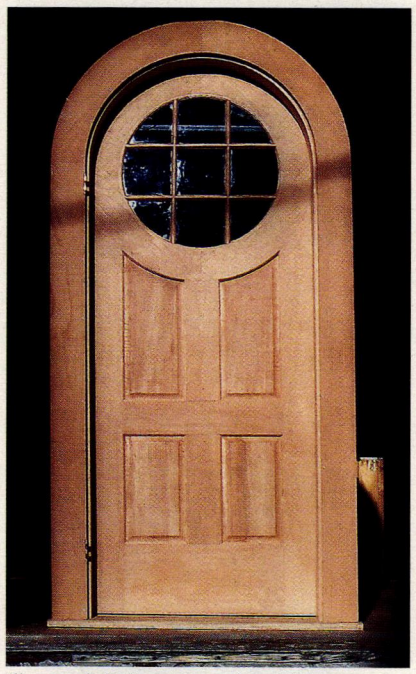
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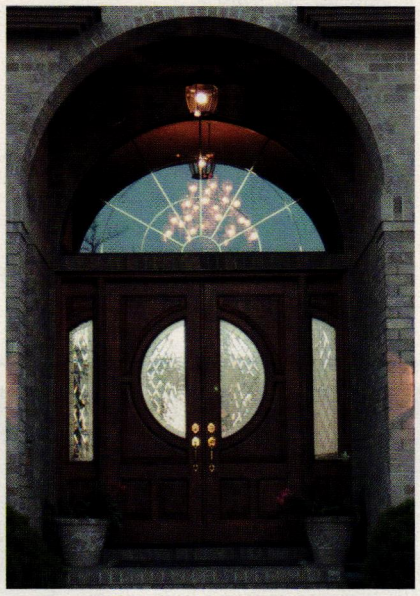
Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Illingworth Millwork, LLC
315-232-3433; Fax: 315-232-3645
www.jimillingworthmillwork.com
Adams, NY 13605
Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork.



Illingworth Millwork manufactured this entryway with insulated glass and simulated mullions.

Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763
Manufacturer of wood windows & doors: clad & clad-wood: special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.



Parrett Windows & Doors offers custom doors for any application.

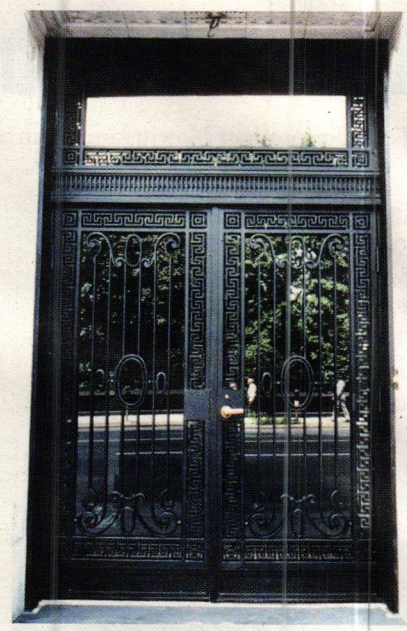
Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425
Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species, finishing options; screen doors, casings & moldings.

Pella Corporation
800-847-3552; Fax: 641-621-3466
www.pellacommercial.com
Pella, IA 50219
Manufacturer of windows & doors: wood, aluminum-clad wood, fiberglass, & vinyl; variety of wood types; renovation & new construction; experience on National Park Service projects; standard and custom sizes, shapes, colors, styles, muntin patterns, and exterior casings/brick moulds; many glass and hardware options; high transparency screens, wide variety of installation systems, local representation & service.

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35010
Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.



This forged-steel entry door was fabricated by Schwartz's Forge & Metalworks.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, sculpture, gazebos, planters, windows, screens, doors, fireplace tools & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.



Wiemann fabricated these Art Deco door panels in bronze.

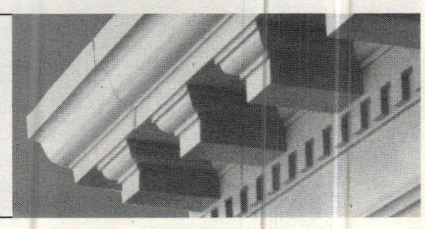


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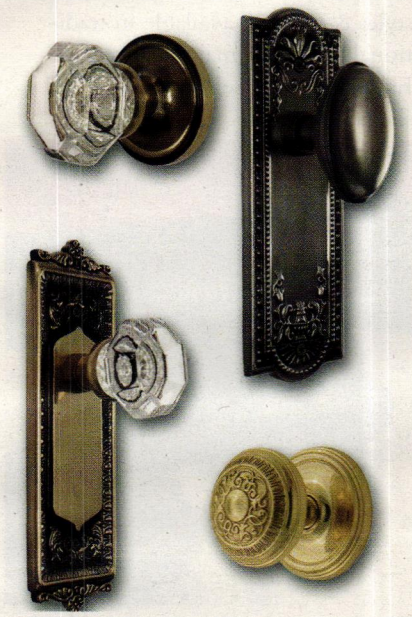
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Hardware

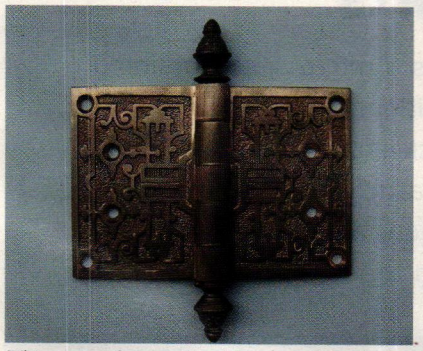
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Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door & hardware, lighting, ceiling tile, art glass, mantels, furniture & cabinet components & more.



The range of decorative door hardware from Outwater includes these doorknobs and plates.

Architectural Resource Center
800-370-8808; Fax: 603-942-7465
www.aresource.com
Northwood, NH 03261
Supplier of historically styled hardware: sash pulleys, lifts & locks, sash chain & rope; weather stripping; patented sash weights.



This custom bronze door hinge was fabricated by Architectural Resource Center.

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341
Custom manufacturer & supplier of ornamental metalwork & hardware: door, window, shutter, gate & furniture hardware; fireplace tools; wrought iron, steel, aluminum, bronze, brass, copper & cast iron; custom reproductions.



Ball & Ball fabricates and casts custom door hardware.

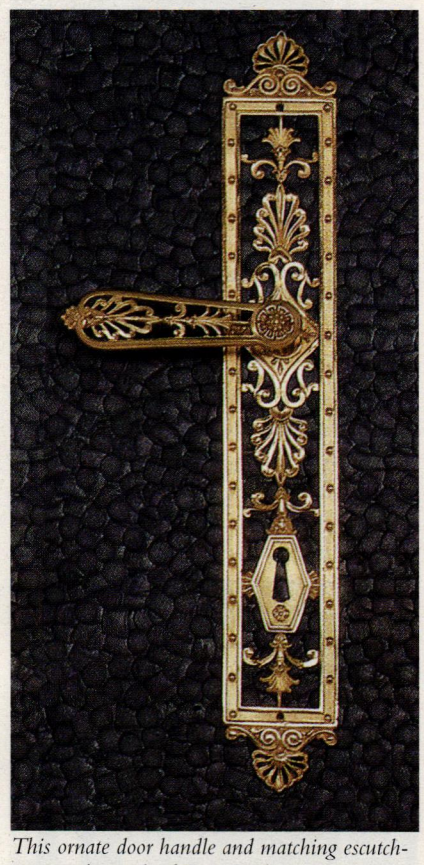
Bill's Custom Metal Fabrications
516-333-3562; Fax: Same as phone
www.ironcrafters.com
Westbury, NY 11590
Manufacturer of ornamental metalwork: railings, furniture, fireplace doors, mantels, hardware & candelabras; handcrafted & hand forged.

Century Hardware
888-700-9778; Fax: 888-700-8762
www.century-hardware.com
Kentwood, MI 49512
Supplier of hardware: cabinet, window & door; brass, bronze, nickel; custom & standard designs.



Century Hardware's Nordic II Collection includes this vintage reproduction handle that is made of oil-rubbed bronze.

DAC Industries, Inc.
800-888-9768; Fax: 616-235-2901
www.dacindustries.com
Grand Rapids, MI 49504
Manufacturer & supplier of fence & gate hardware: cantilever rollers for chain-link & ornamental fences.



This ornate door handle and matching escutcheon are the work of E.R. Butler.

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012
Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.

HeartWood Fine Windows & Doors
585-340-9085; Fax: 585-254-1760
www.heartwoodwindowsanddoors.com
Rochester, NY 14606
Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 64-year-old company.

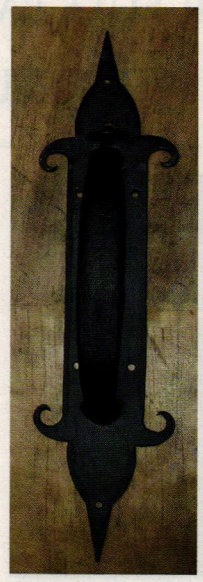
Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.hoah.us
Portland, OR 97232
Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.



This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine finishes.

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715
Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; grilles; bathroom accessories & kitchen equipment; restoration; catalog $5.



This scrolling ball and spear Norfolk handle is available from Kayne & Son Custom Hardware.

Phelps Company
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301
Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, casement hardware, storm/screen-door latch sets & more.



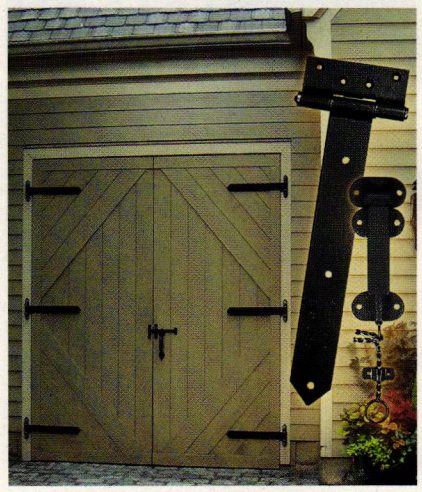
The model LKF18 sash lock from Phelps Company is hot-forged from solid brass and CNC machined; it features a double stainless steel spring mechanism for smooth and positive operation.

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210
Supplier of handcrafted classic American lighting & house parts: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers; line spans 1870s to 1960s.



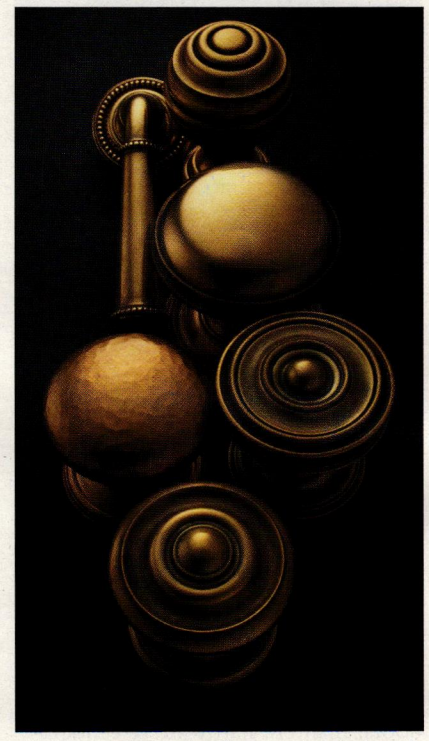
Mid-century Modern hardware is available from Rejuvenation.

Richards-Wilcox, Inc.
800-253-5668; Fax: 630-897-6994
www.rwhardware.com
Aurora, IL 60506
Manufacturer of historical reproduction door hardware: for gates, slide, swing & slide-fold doors; strap hinges, door pulls, bolts, latches, trucks & track for doors weighing up to 5,000 lbs.; Turn of the Century designs & replicas.



Heavy-duty hinges, latches and handles from Richards-Wilcox were used on this traditionally styled carriage house door.

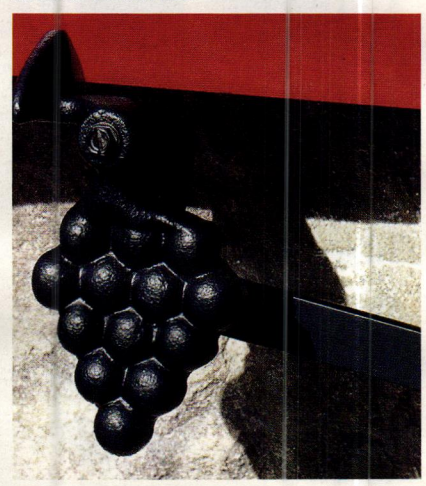
Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.



The Nanz Company offers a wide selection of historically styled hardware.

The Nanz Company
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www.nanz.com
New York, NY 10025
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Timberlane, Inc.
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www.timberlane.com
Montgomeryville, PA 18936
Custom fabricator of exterior shutters: more than 25 historically accurate styles & designs; available in traditional woods or maintenance-free Endurian; large selection of period shutter hardware.



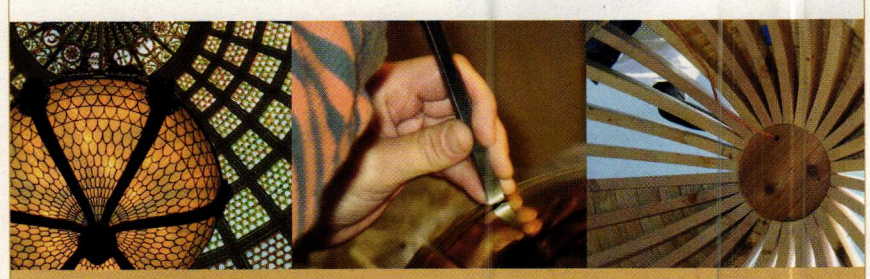
This decorative shutter dog was handcrafted by Timberlane.

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Traditional Product Reports is a micro site containing in-depth information on traditional building products and materials, including checklists, directories, buying guides, case studies, stories, articles, primers, installation tips, and other information, along with thousands of links to companies serving the field.



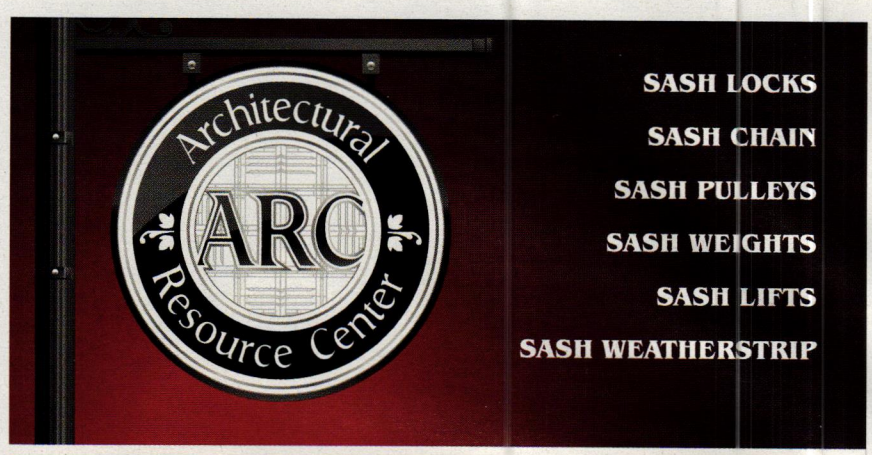
www.traditionalproductreports.com

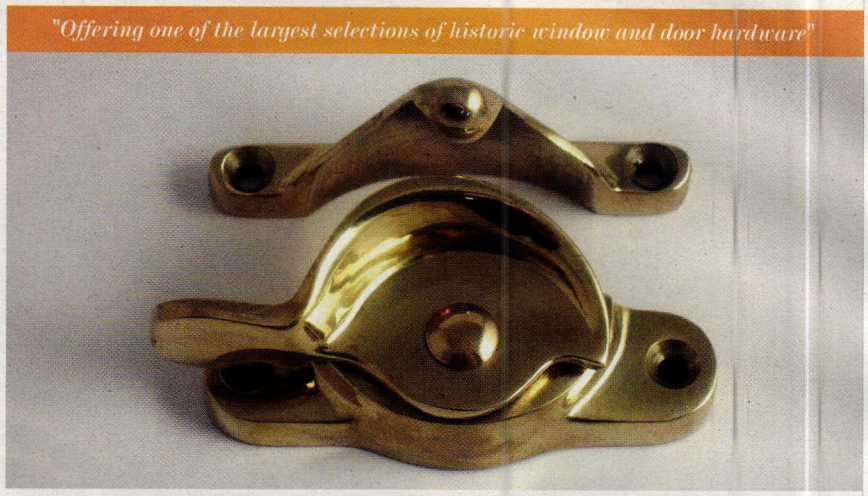


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National Historic Windows Preservation Standards Summit

By Patrick Kennedy

The summit held July 26-28 at Pine Mountain Settlement School, a national historic landmark in Harlan County, KY, was deemed an unqualified success. It will provide definitive energy testing data to be used to clearly illustrate the energy efficiency of restored and weatherized historic windows in the soon-to-be published window preservation standards.

Initial independent testing by architect Walter Sedovic and partner Jill Gotthelf of Walter Sedovic Architects (www.modernruins.com), was done to standards established by the American Society for Testing and Materials (ASTM). Accordingly, all data will be certified as unbiased and subject to peer review before it can be published or released. This process is expected to be completed by early November.

The National Window Preservation Standards were the result of a meeting of five window restoration specialists; Duffy Hoffman, Bob Yapp, Jim Turner, David Gibney and John Leeke. They formed the Window Preservation Standards Collaborative (WPSC) (http://ptnresource.org/WPSC). All five are Preservation Trades Network (PTN) members and agreed to use this national educational non-profit as their sponsor.

The summit included window restoration on a historic building and follow up with independent and qualified energy testing. Advisors and observers were invited by the WPSC members to assist in the development of the standards. The 45 attendees were provided with a draft copy of the standards and were encouraged to make notes, suggestions and observations to allow comprehensive input for the final publication. They saw the energy testing conducted, methods used on the windows, and discussed other approaches to window restoration.

WPSC members arrived a few days earlier than the advisors and observers so they could restore and weatherize the subject windows. They focused on six wood double-hung windows and one metal casement window in one room of the Draper Building at the settlement school. Prior to any work, initial energy testing was done to establish a baseline. This was a "blower door" test that provided data on the air leakage of the windows, performed by Energy Masters of Kentucky from Bowling Green. The room as a whole was evaluated as well as each individual window. For the "after" testing, WPSC used a variety of renovation methods – from full restoration to simple interior air panels – to provide a broad range of approaches.

This data gathered during the summit can be used to create additional models utilizing different weather zones to determine how the same weatherization methods would perform on windows in all parts of the country. For those of us involved in window preservation, the data will confirm what we've always known – that maintaining original, old-growth wood or steel windows in historic buildings is the optimal preservation and energy-efficient approach. Based on the time it will take to assimilate all the data, the target date for publication of the standards is February, 2012. ◆

Patrick Kennedy is a PTN board member. He currently works for the Kentucky Heritage Council where his focus is coordinating and promoting traditional trades education through hands-on workshops.

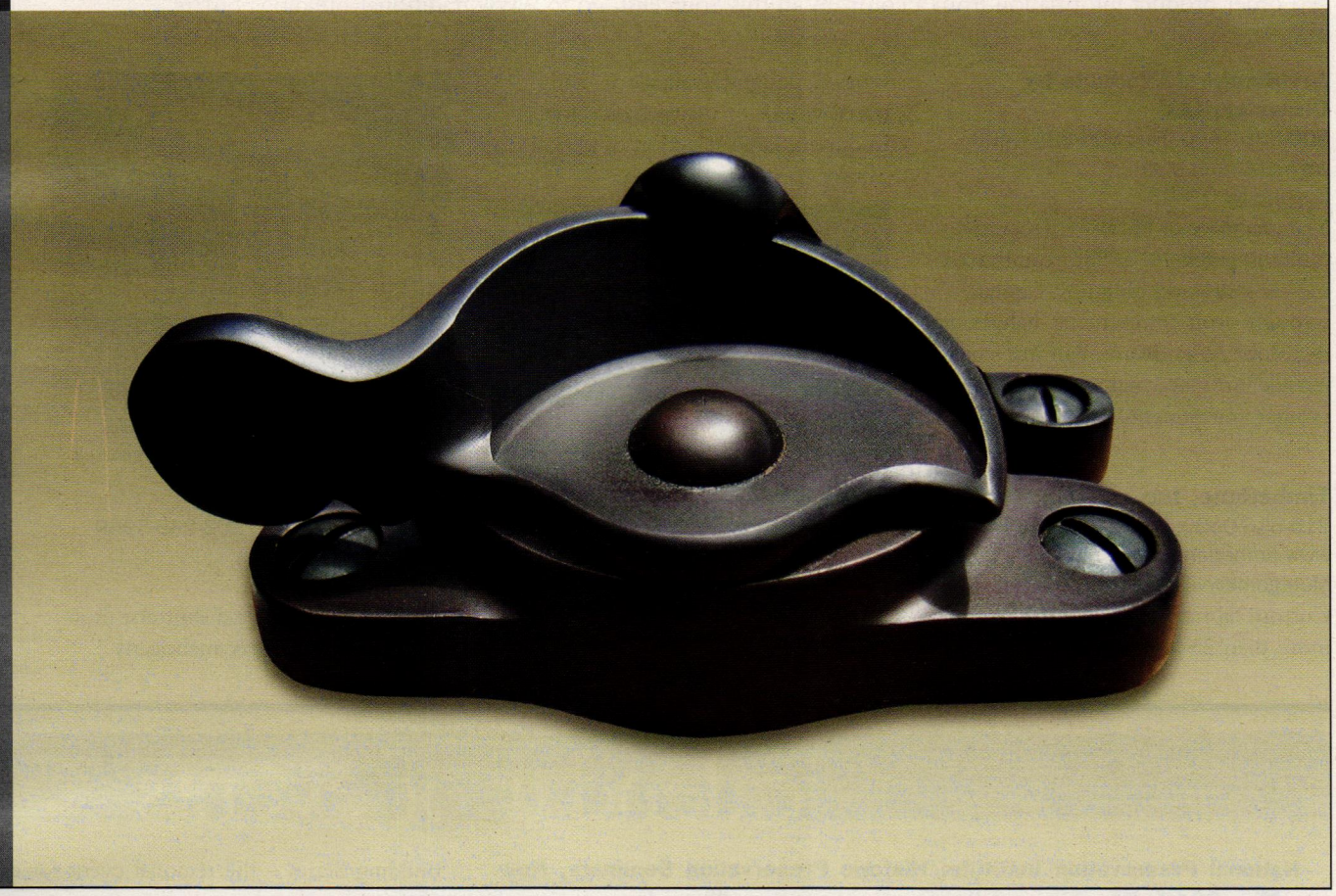
The Preservation Trades Network (PTN) is a non-profit 501(c)3 membership organization incorporated as an education, networking and outreach organization. PTN is a registered provider of AIA/CES CEUs.

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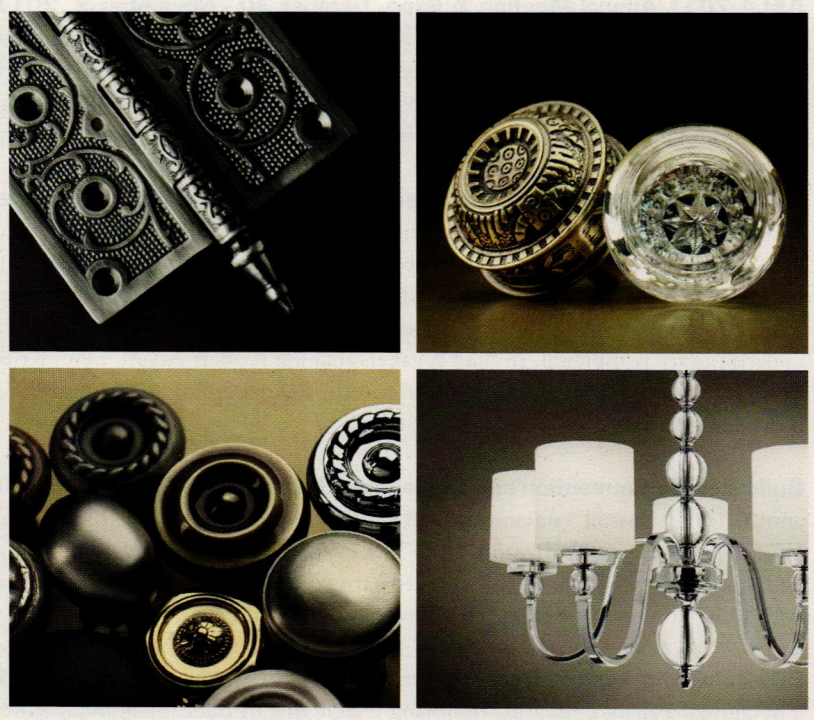
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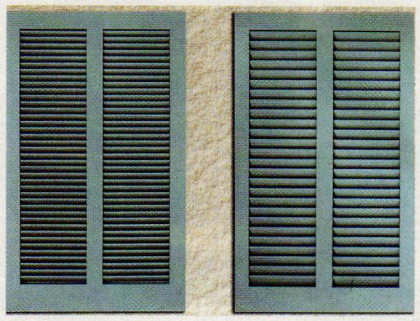
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Montgomeryville, PA 18936
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These Bermuda shutters from Timberlane, available in any louver size with the option of large or small tilt-rods, are designed for sun screening and moderate storm protection.



These exterior cedar shutters with moveable louvers are typical of the range from Shuttercraft.

Shuttercraft, Inc.
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www.shuttercraft.com
Madison, CT 06443
Manufacturer of wood shutters: mortise & tenon, cedar & mahogany, exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; painting services; made in USA; family owned; ships nationwide.

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www.usshutter.com
Fort Worth, TX 76114
Supplier of shutters: plantation style hardwood, moveable & fixed louvers; interior & exterior; hardware; molding & more.

calendar of events

National Preservation Institute: Historic Preservation Seminars, Now - May 2012. The National Preservation Institute will conduct a series of training seminars for professionals in management, development and historic, cultural and environmental preservation in many cities across the country. Seminars, case studies and small group exercises will highlight state-of-the-art practices in historic preservation. For more information, visit www.npi.org or email info@npi.org.

ASLA 2011 Annual Meeting & Expo, October 30 - November 2, 2011. The American Society of Landscape Architects will host its annual meeting at the San Diego Convention Center in San Diego, CA. Participants will have the chance to earn up to 21 professional development hours through workshops and education sessions. For more information, visit www.asla.org.

ICAA's Fall Conference: Reconsidering Postmodernism, November 11-12, 2011. ICAA will host a conference at the CUNY Graduate Center in New York City. Lectures, film tributes and panel discussions will focus on topics such as the impact on design education and public taste, lessons learned and lessons rejected, historical significance, theoretical underpinnings and contemporary reappraisal. Invited speakers include Robert Adam, Léon Krier, Elizabeth Plater-Zyberk, Robert A.M. Stern, Peter Pennoyer and more. For more information, visit www.classicist.org.

Build Boston Convention and Tradeshow, November 16-18, 2011. The annual Build Boston convention and tradeshow will be held at the Seaport World Trade Center in Boston, MA. The event features exhibits, symposiums and workshops with the opportunity to earn continuing-education credits and AIA LUs. For event updates, visit www.buildboston.com.

2012 Palladio Awards Deadline for Submissions, November 23, 2011. The annual Palladio Awards, honoring excellence in traditional architecture, are sponsored by *Traditional Building* and *Period Homes* magazines and the Traditional Building Conference Series. For more information, go to www.palladioawards.com.

Traditional Building Conference Series: Washington, DC, December 1-2, 2011. Washington, DC, will host the fourth installment of the new Traditional Building Series – the regional event for design and construction professionals working in restoration, renovation, preservation and traditionally styled new construction. For more information, go to www.traditionalbuildingshow.com.

Society of Architectural Historians Annual Meeting & Exhibition, April 18-22, 2012. The Society of Architectural Historians will host its next annual meeting at the Cobo Conference/Exhibition Center in Detroit, MI. The event features speaker sessions of new scholarly and critical research, as well as local and regional study tours of the host city. For more information, visit www.sah.org.

AIA 2012 National Convention and Design Exposition, May 17-19, 2012. The AIA 2011 National Convention & Design Exposition will be held at the Walter E. Washington Convention Center in Washington, DC. For more information, visit www.aia.org.

SGAA Annual Summer Conference, June 11-13, 2012. Next year's Stained Glass Association of America's summer conference will be hosted in Kansas City, MO. The event will focus on the theme, "The Art of Glass," and will feature a tour of medieval and contemporary stained glass exhibits at the Nelson-Atkins Museum. For registration and conference updates, visit www.stainedglass.org/html/SGAAconference.htm.

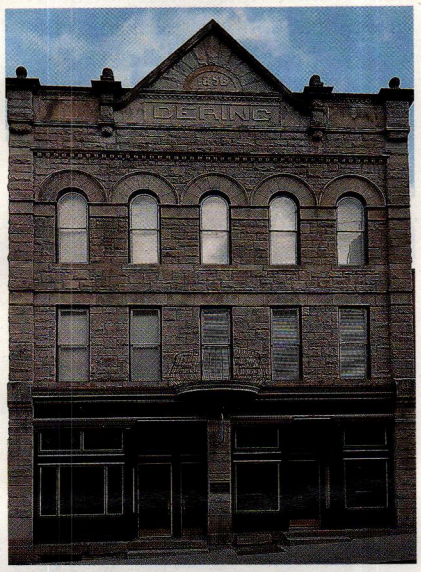
National Building Museum Programs & Exhibits. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

Woodworking Classes. The North Bennet Street School holds full-time woodworking courses – including fine carpentry and preservation carpentry – in Boston, MA. Class size is limited to a maximum of 13 people. The school provides bench space, materials and shop supplies for most workshops. To register and pay online, visit www.nbss.edu.

Windows & Window Restoration

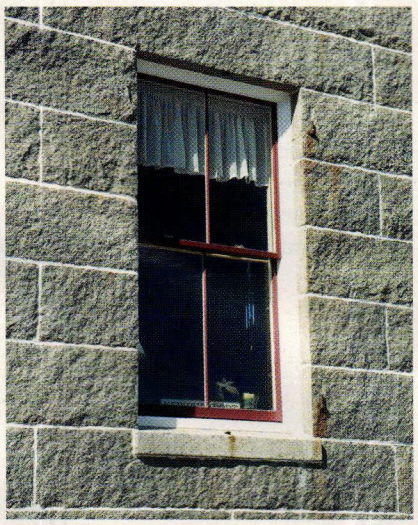
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Allegheny Restoration, Inc.
304-594-2570; Fax: 304-594-2810
www.alleghenyrestoration.com
Morgantown, WV 26507
Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; hardware replacement; storefronts & ecclesiastical projects.



Allegheny Restoration completely restored and renovated the millwork, windows and the entrance of the Dering Building in the historic city of Morganstown, WV.

Allied Window, Inc.
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www.alliedwindow.com
Cincinnati, OH 45241
Manufacturer & installer of 'invisible' storm windows: custom colors, shapes & glazing materials; aluminum; sound-reduction protection from UV & vandalism; interior & exterior; commercial & residential applications.

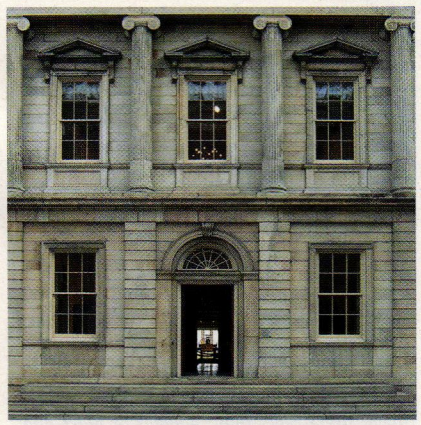


Architectural Components restored the double-hung windows to match the brick molding detail for the Customs House Maritime Museum in Newburyport, MA.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
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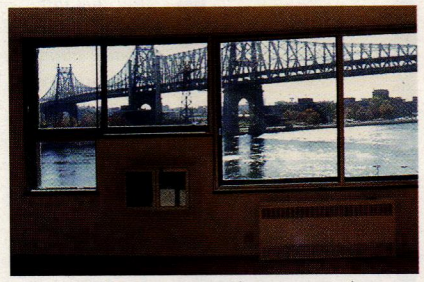
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www.bendheim.com
New York, NY 10013
Supplier of mouth-blown restoration glass: found in restorations such as the White House, Mount Vernon & Monticello; 2 levels of distortion, full & light, suitable for different time periods.



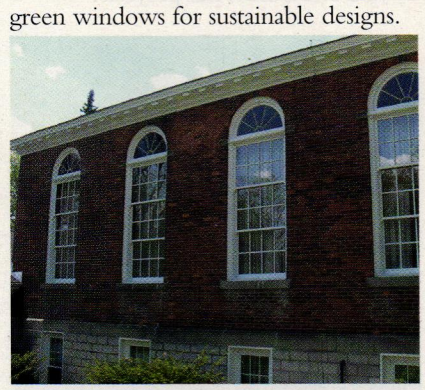
The windows of the Branch Bank of the United States (1822-1824) were rebuilt and glazed using Bendheim's historically accurate Light Restoration Glass.

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718-786-1600; Fax: 718-786-2713
www.cityproof.com
Long Island City, NY 11101
Manufacturer & installer of custom-made interior window systems: aluminum, storm/screen combo, arched & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, standard, low-E, tempered, laminated & etched-glass glazing.



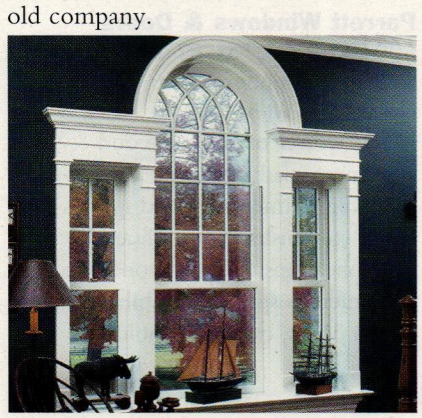
Cityproof Windows manufactures secondary windows that are installed in the interior to reduce noise by up to 95 % and eliminate draft and dirt infiltration.

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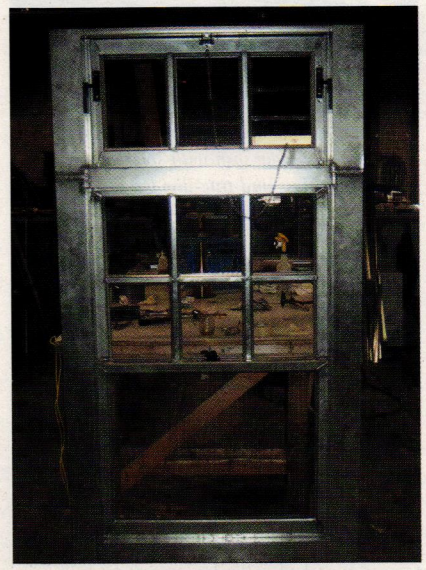
Grabill restored the historic windows for this church in Concord, MI.

HeartWood Fine Windows & Doors
585-340-9085; Fax: 585-254-1760
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Rochester, NY 14606
Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 64-year-old company.



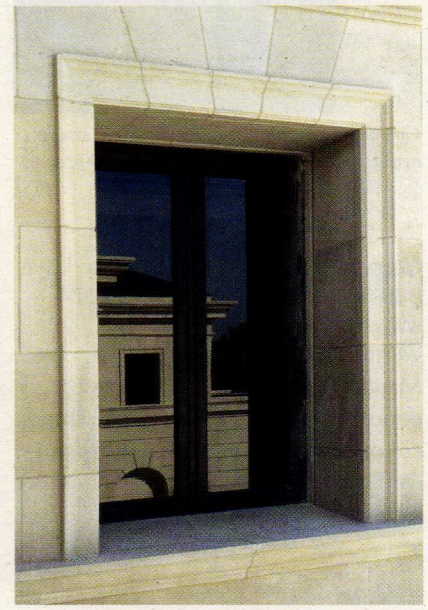
This Palladian window was crafted by HeartWood Fine Windows & Doors in Honduras mahogany.

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This hollow metal window was built by Heather & Little for the Roebling Museum in New Jersey.

Historical Arts & Casting, Inc.
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www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snowguards, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.



This cast-bronze window from Historical Arts & Casting is available in various sizes.

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www.jimillingworthmillwork.com
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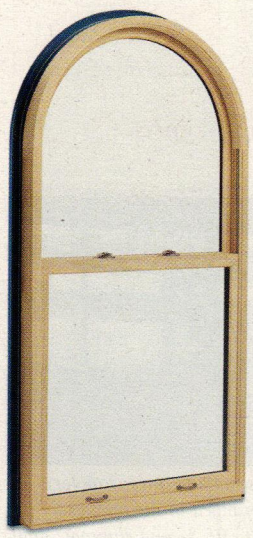
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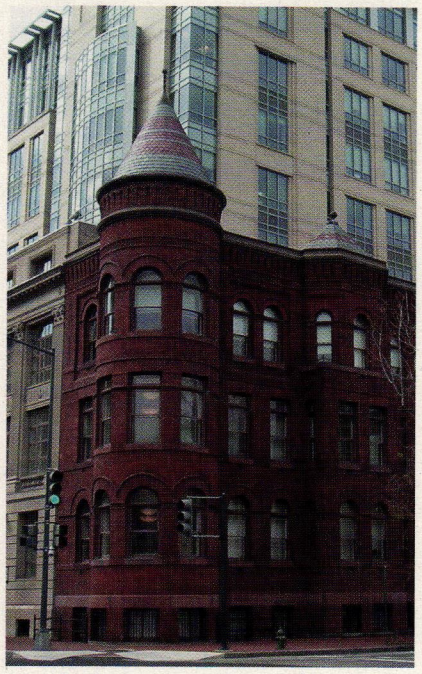
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Warroad, MN 56763
Manufacturer of wood windows & doors: clad & clad-wood; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.



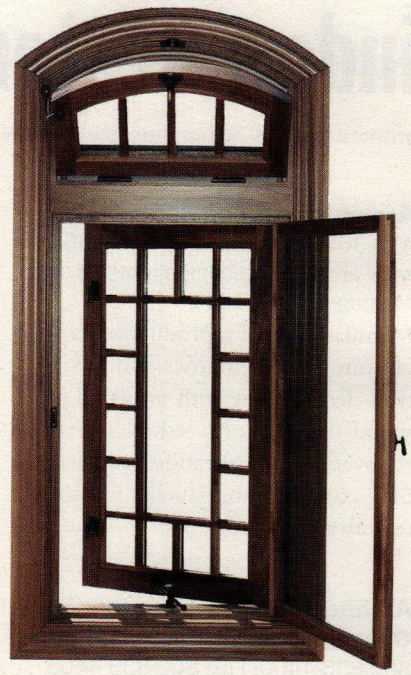
Designed for superior performance against air, water and structural infiltration, Ultimate Double Hung Magnum Round Top windows are available from Marvin Windows and Doors in a variety of large sizes and shapes.

Mon-Ray, Inc.
800-544-3646; Fax: 763-546-8977
www.monray.com
Minneapolis, MN 55427
Manufacturer of DeVAC aluminum windows & Mon-Ray secondary windows: high-performance replacements & storms for existing windows; operating & fixed; for historical residential & commercial projects.



Mon-Ray's operable interior secondary glazing windows were specified for the historic National Research Council in Washington, DC.

Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425
Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species, finishing options; screen doors, casings & moldings.



Parrett Windows & Doors offers a wide selection of historical windows and screens.

Pella Corporation
800-847-3552; Fax: 641-621-3466
www.pellacommercial.com
Pella, IA 50219
Manufacturer of windows & doors: wood, aluminum-clad wood, fiberglass, & vinyl; variety of wood types; renovation & new construction; experience on National Park Service projects; standard and custom sizes, shapes, colors, styles, muntin patterns, and exterior casings/brick moulds; many glass and hardware options; high transparency screens, wide variety of installation systems, local representation & service.



Pella's Architect Series wood- and aluminum-clad wood double-hung, single-hung and fixed windows are available in a broad range of sizes, shapes, wood types (pine, douglas fir, alder, and mahogany) and include many custom glass options and muntin patterns.

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

Seekircher Steel Window Repair Corp.
914-734-8004; Fax: 914-734-8009
www.seekirchersteelwindow.com
Peekskill, NY 10566
Restorer of steel casement windows & doors: all work done on site; repaired & restored steel windows & doors at Frank Lloyd Wright's Fallingwater; vintage steel casement windows & doors; more than 6,000 windows repaired annually.



This vintage steel window was completely refurbished by Seekircher Steel Window Repair.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
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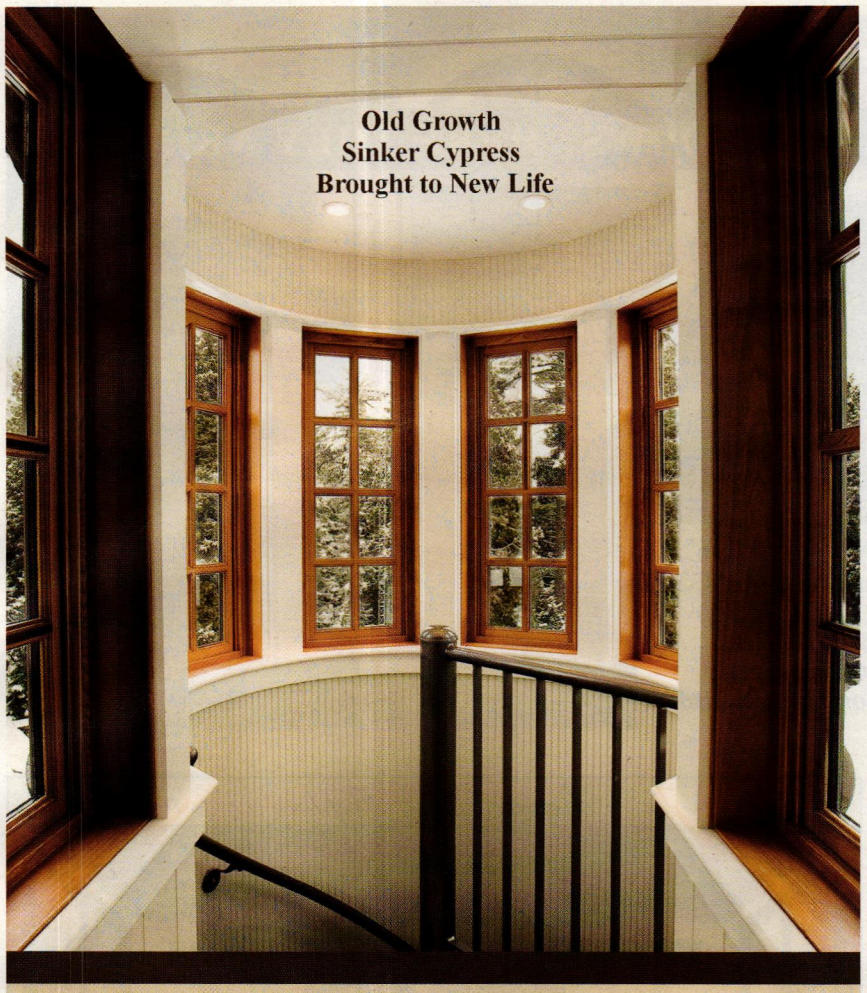
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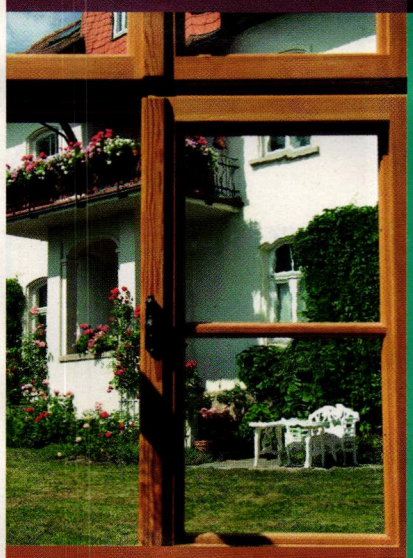
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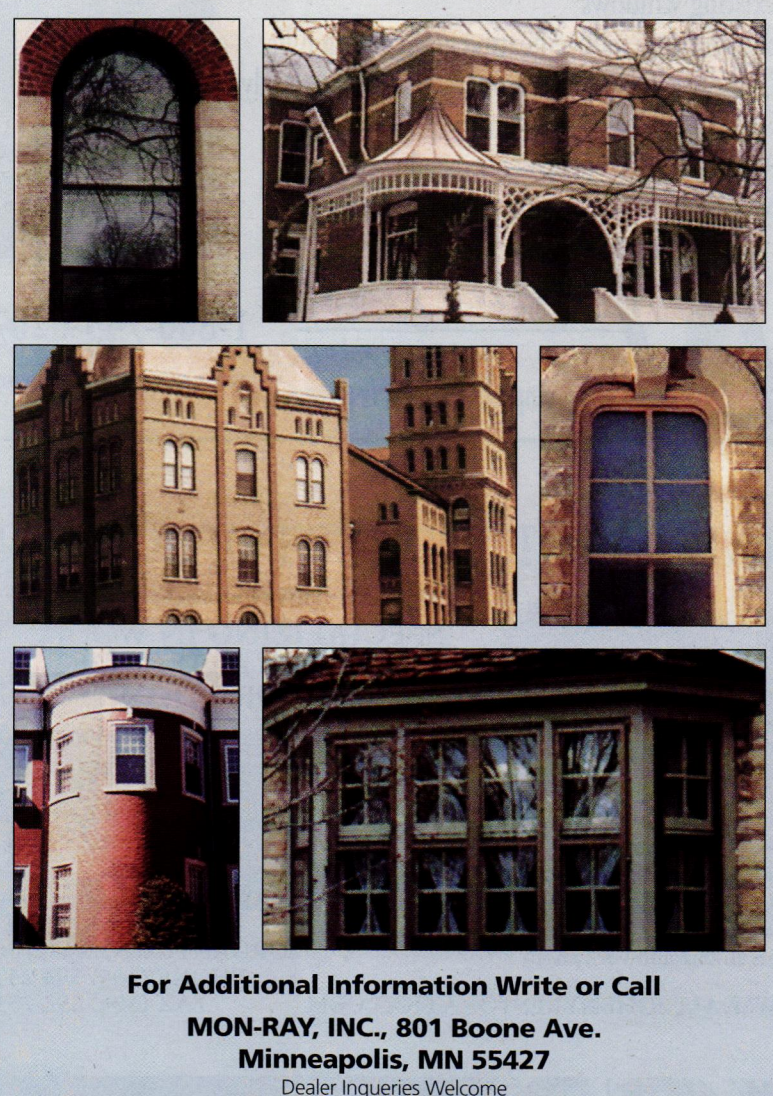
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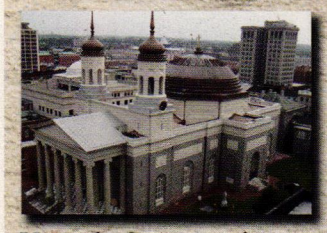
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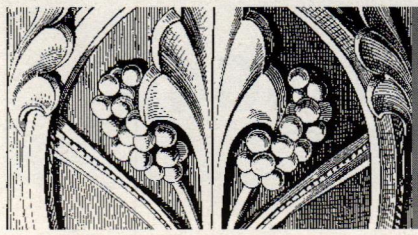


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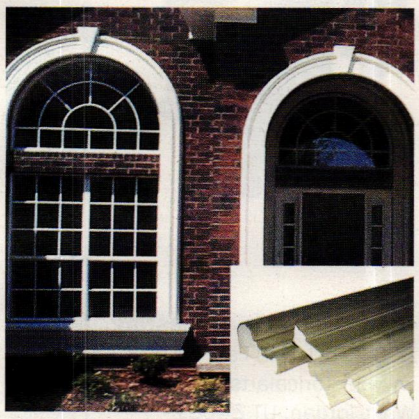
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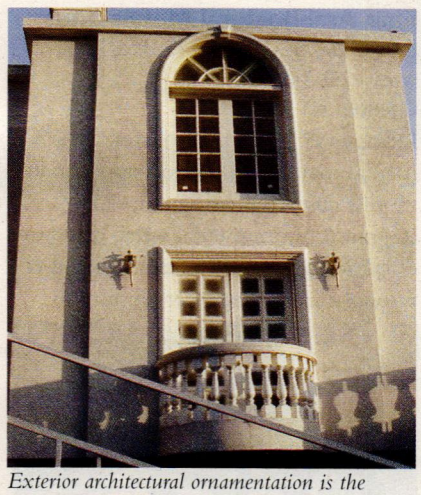
Exterior Molded Ornament

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Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door & hardware, lighting, ceiling tile, art glass, mantels, furniture & cabinet components & more.



Exterior high-density urethane millwork from Outwater provides the look of wood and is resistant to splitting, weather damage, decay and insects.



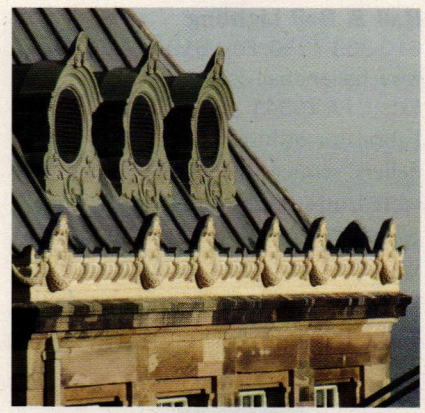
Exterior architectural ornamentation is the specialty of Ball Consulting.

Ball Consulting, Ltd.
724-266-1502; Fax: 724-266-1504
www.ball-consulting-ltd.com
Ambridge, PA 15003
Supplier of moldmaking materials & casting compounds: alginate, latex rubber, polyurethane & silicone for moldmaking; GFRC, gypsum, polymer-modified gypsum, plaster & polyurethane casting compounds; terra-cotta substitutes.

Edon Corp.
215-672-8050; Fax: 215-672-9014
www.edon.com
Horsham, PA 19044
Manufacturer of fiberglass ornament: columns, moldings, cupolas, steeples, cornices, domes, balustrades, sculpture & statuary; historical replication; theme parks, hotels, churches, casinos & more.



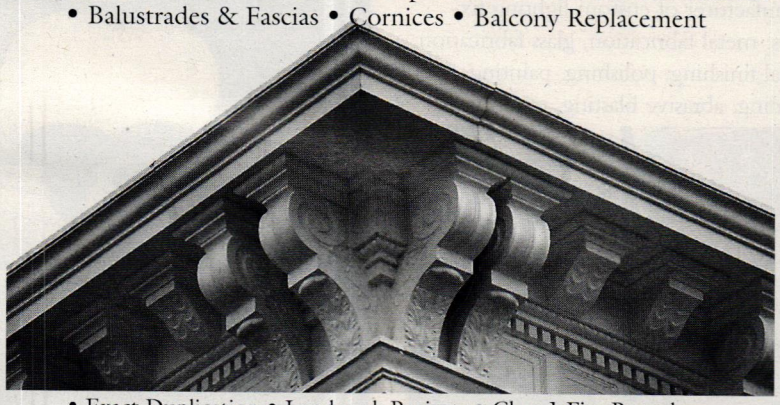
Edon Corp. supplied the fiberglass columns, cornice and spandrel panels for the John Calhoun Baker University Center at Ohio University.



Haddonstone created the cast-stone exterior ornament for this Victorian building in Scarborough, England.

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Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341
Fabricator of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; stair handrails; restoration services.



This wall-mounted lantern from Ball & Ball Lighting comes in two standard sizes: 13x27 in. and 9x22 in.

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130
Manufacturer & distributor of lighting fixtures: hand riveted, antique copper, natural gas, propane & electric; residential, commercial, landscapes & streetscapes; custom scaling & style proposals.



The French Quarter lantern with a yoke hangar bracket is one of many models of historically styled lighting available from Bevolo.



This wall-mounted lantern from Josiah R. Coppersmythe is finished in copper verde and measures 10½ in. wide x 9½ in. deep x 22 in. tall.

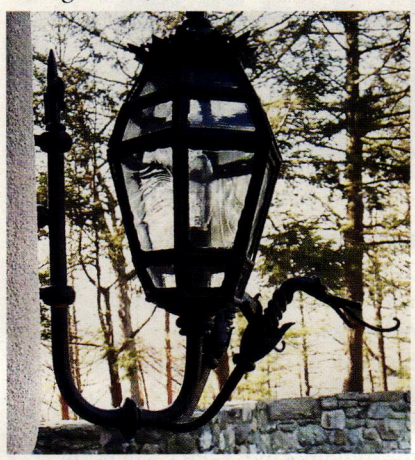
Coppersmythe, Josiah R.
800-426-8249; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645
Supplier of handcrafted Early American & Arts & Crafts reproduction lighting fixtures: lanterns, chandeliers, sconces & post lights; copper, brass, tin, wrought iron & wood; catalog $3.

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620
Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.



Deep Landing Workshop. handcrafted this wall-mounted electric lantern with 4 lights.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918
Designer & custom fabricator of ornamental metalwork: period-appropriate motifs; custom lighting; curved, straight & monumental stairs; driveway & garden gates; grilles; hand forged & wrought iron, bronze & aluminum.



This lantern with dragon motif was fabricated by Fine Architectural Metalsmiths.

Grand Light
800-922-1469; Fax: 203-785-1184
www.lightrestoration.com
New Haven, CT 06511
Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting, replication.



This lantern at Yale University's Silliman College was restored by Grand Light.

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811
Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908.



This cast-aluminum sconce from Herwig, model #P-490, features the firm's #42 statuary bronze finish and crystal moss glass.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snowguards, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.



Historical Arts & Casting fabricated this aluminum wall-mounted lighting fixture.

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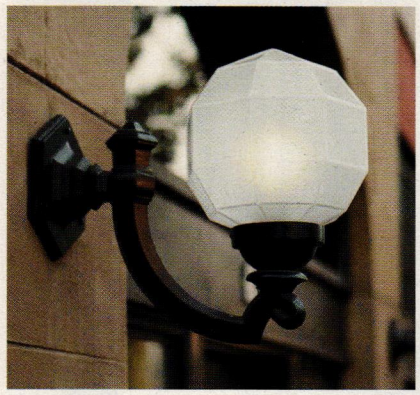
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Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, lampposts, cast bases for street signs, posts, bollards.



This six-sided wall lantern is available from Lantern Masters.

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www.lanternmasters.com
Westlake Village, CA 91362
Custom designer & manufacturer of interior & exterior lighting: chandeliers, pendants, ceiling flushes & sconces; wall, pendant, post & pilaster exterior models; many architectural periods; historical reproductions.



The Ashland exterior light fixture from Rejuvenation measures 15 in. tall x 10 in. wide; the Classical Revival design dates from 1910-1920.

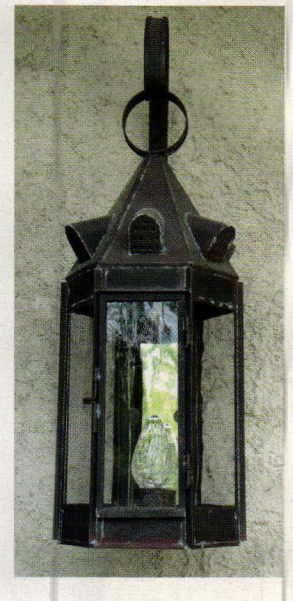
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888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210
Supplier of handcrafted classic American lighting & house parts: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers; line spans 1870s to 1960s.

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Alexander City, AL 35010
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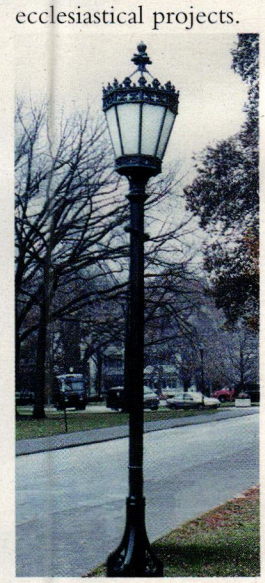
Robinson Iron supplied the custom lampposts as well as the street signs and mailboxes for a building development in Montgomery, AL.

Scofield Historic Lighting
860-767-7032; Fax: 888-860-9266
www.scofieldhistoriclighting.com
Ivoryton, CT 06442
Fabricator of handmade reproduction lighting: antique & custom chandeliers, sconces & lanterns; heavy-gauge copper, steel, tin & wood; inspired by American & European designs from 17th to 19th centuries; various finishes & patinas.



This hexagon-shaped lantern with curved brackets was custom designed by Scofield Historic Lighting.

St. Louis Antique Lighting Co.
314-863-1414; Fax: 314-863-6702
www.slalco.com
Saint Louis, MO 63130
Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.



St. Louis Antique Lighting supplied this historic fixture, the model CD-7718, for the University of Chicago.

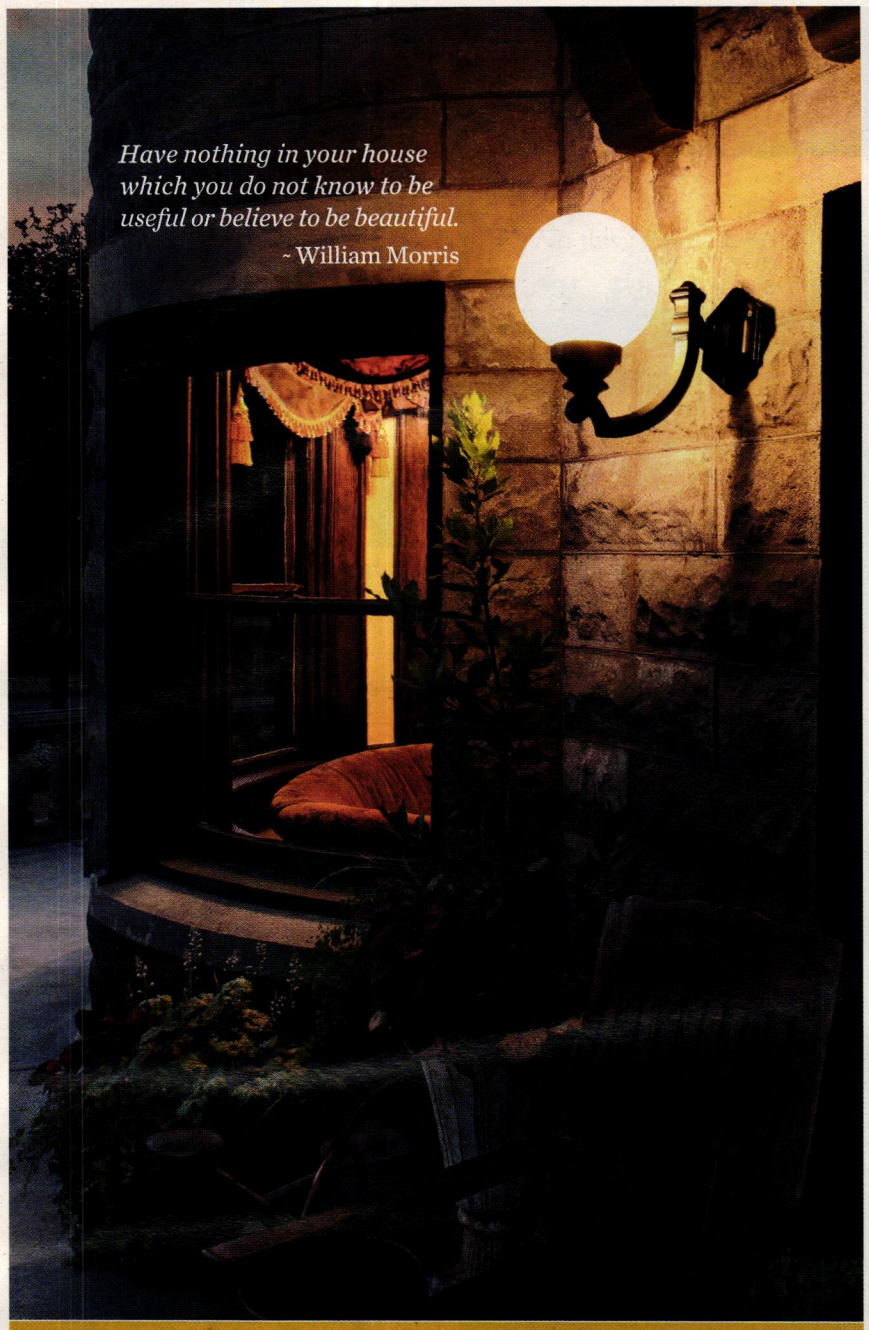
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These ca. 1920-1930 exterior bronze sconces were refurbished by Schiff Architectural Detail; they are 60 in. tall x 24 in. deep.

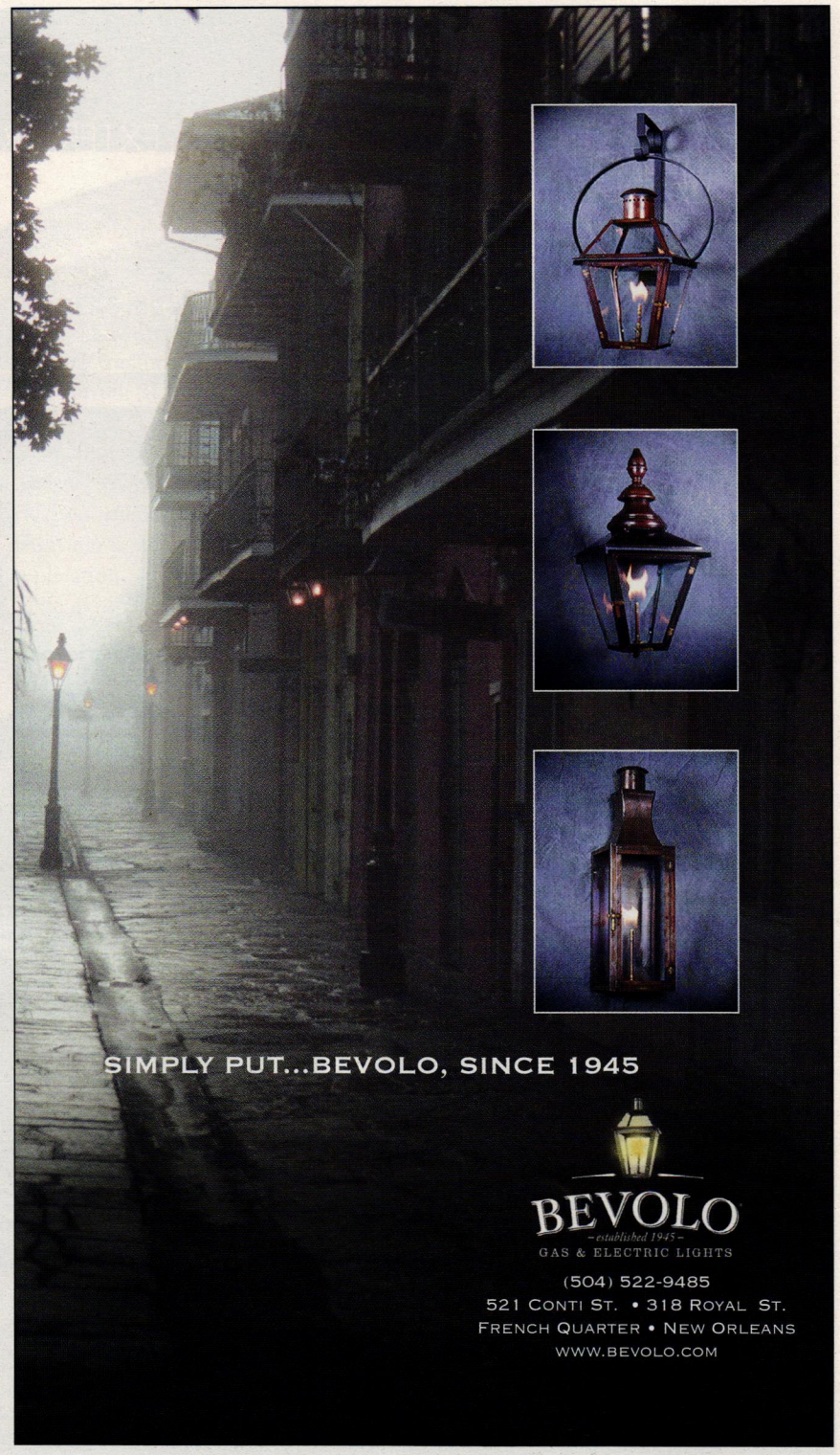
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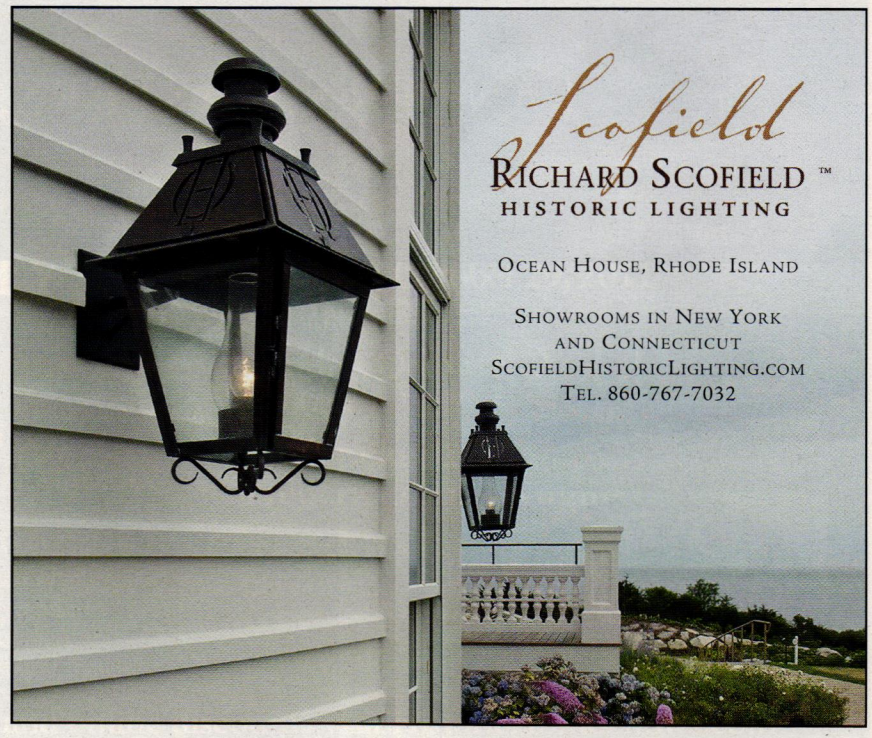


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To order product information from a company in this Sourcelist, go to www.traditional-building.com/rs.

Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals; Kalemein & lot-line metal windows & doors.



The Lionhead from Heather & Little measures 36 in. high x 36 in. wide and 24 in. deep.



NIKO fabricated this custom zinc spandrel panel.

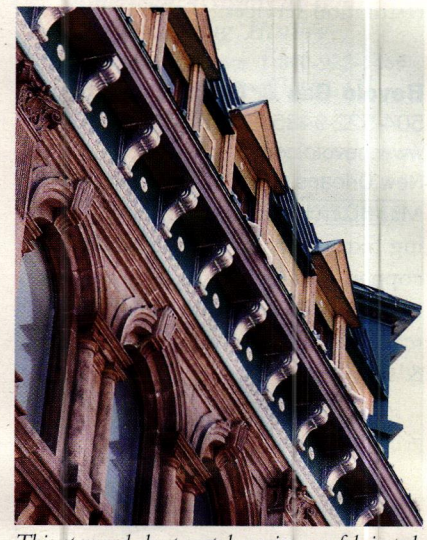
NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213
Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snowguards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

Ornametals, LLC
256-255-0190; Fax: 256-255-0195
www.ornametals.com
Cullman, AL 35058
Fabricator & distributor of metal roofing & roof ornament: finials, cupolas, crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc.

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

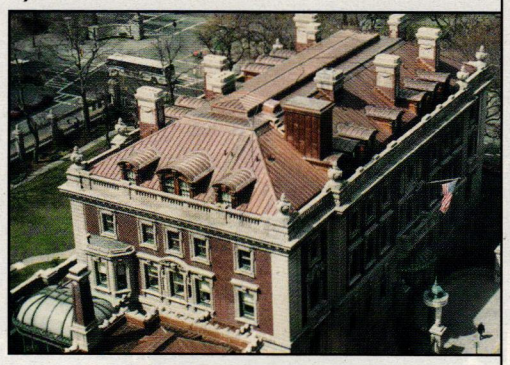
W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.



This stamped sheet-metal cornice was fabricated by W.F. Norman.

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NIKO CONTRACTING CO.

For information on custom fabrication and/or installation contact:
Phone (412) 687-1517
3434 Parkview Ave., Pittsburgh, PA 15213

www.traditional-building.com
Internet Gateway to Historical Products

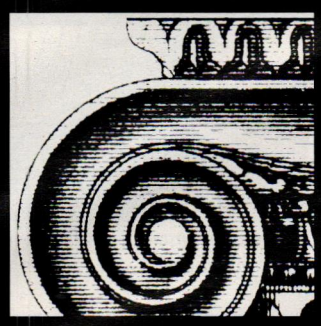
The central website for historical products and services on the internet includes products used for restoration, renovation and new construction. There's more information and links to historical products than you'll find on any other site.

- Searchable Product Database with 255 product categories
- 727 companies listed and indexed in the Product Database
- 276 online product brochures
- Links to 673 companies and related organizations
- In-depth Product Report of the Month
- E-mail order form for Product Literature

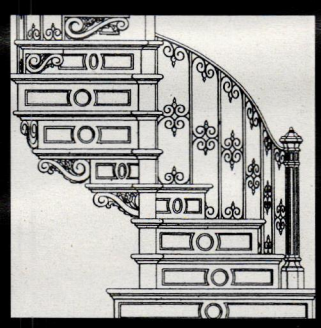
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» Bracket #139 «

» Conductor Head #904 «

» Cornice #160 «

» Center #162 «

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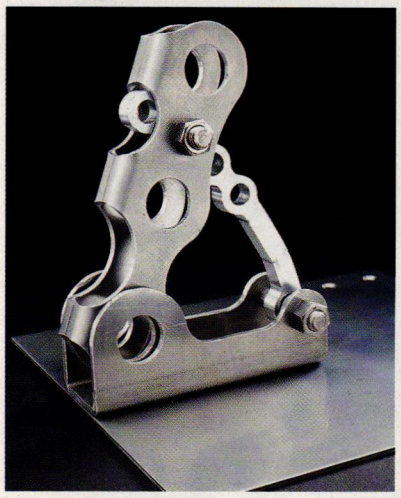
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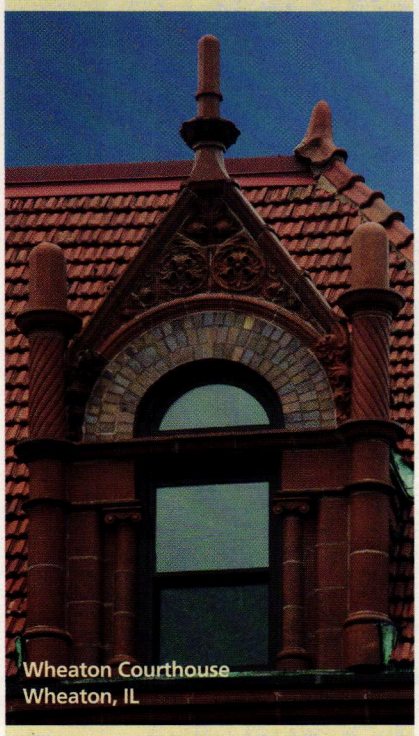
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888-766-4273; Fax: 888-766-9994
www.alpinesnowguards.com
Morrisville, VT 05661
Manufacturer of snow-retention devices for every roof type: pad & pipe styles; copper, aluminum, brass & zinc; custom; easy to install; free advice & recommended layout patterns for delivering snow-retention solutions.



The model #225 snowguard from Alpine SnowGuards can be used on shingle roofs.

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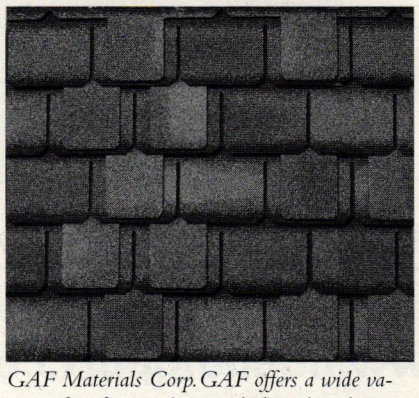
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www.bambooandrattan.com
Lakewood, NJ 08701
Direct importer of bamboo products: thatch, fencing, gates & traditional Japanese water features; water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wall-coverings; custom designs; thatch, slats, bark, cloth & more; established in 1880.

Boston Valley Terra Cotta
716-649-7490; Fax: 716-649-7688
www.bostonvalley.com
Orchard Park, NY 14127
Supplier of architectural terra-cotta: façade & roof tile products; for restoration & new construction.



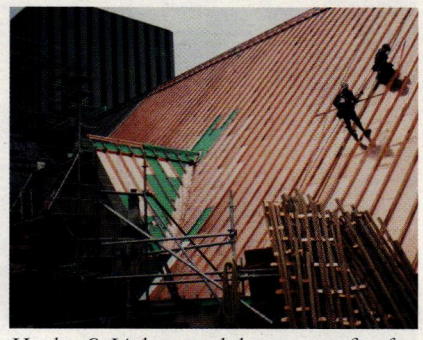
When replacing the terra-cotta roof of the Breakers mansion in Newport, RI, Boston Valley Terra Cotta used 35,000 field tile and approximately 4,000 special-shaped fittings.

GAF
973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470
Manufacturer of asphalt & slate roofing: Timberline architectural asphalt shingles, Value Collection designer shingles, Cool Series "green" reflective shingles, Country Mansion, Grand Slate & Camelot in asphalt; TruSlate system slate roofing features hand-split quarried slate; 125 years in industry.



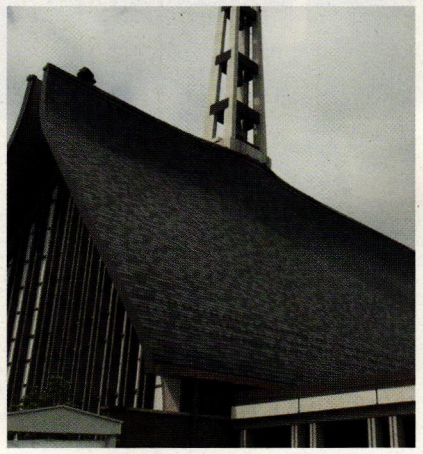
GAF Materials Corp. GAF offers a wide variety of roofing products, including these heavyweight Camelot slate-look shingles measuring 17x34½ in.

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www.heatherandlittle.com
Markham, ON, Canada L3R 0H1
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheetmetal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals; Kalemein & lot-line metal windows & doors.



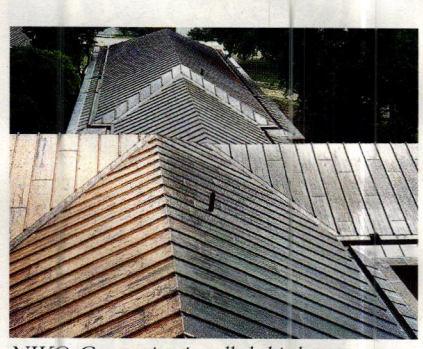
Heather & Little restored the copper roofing for Toronto's City Hall.

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866-288-2726; Fax: 800-709-9109
www.inspireroofing.com
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Four colors of composite slate roofing from InSpireSlate – gray, charcoal gray, red cedar and forest green – were used to rejuvenate the 85-ft.-tall, 140-ft.-wide roof of the Kirkwood United Methodist Church near St. Louis, MO.

NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213
Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snowguards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.



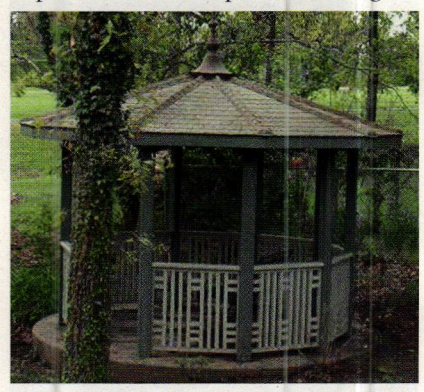
NIKO Contracting installed this batten-seam and flat-lock copper roof.

Ornametals, LLC
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www.ornametals.com
Cullman, AL 35058
Fabricator & distributor of metal roofing & roof ornament: finials, cupolas, crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc.



Ornamentals supplied the standing-seam gray zinc (VMZINC) roofing and rainwater system for the historic antebellum Cooper House in Huntsville, AL, when it was restored by the Central Presbyterian Church.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.



This gazebo features W.F. Norman's Style "A" shingles with its continuous hip finish and a custom-made finial on top.

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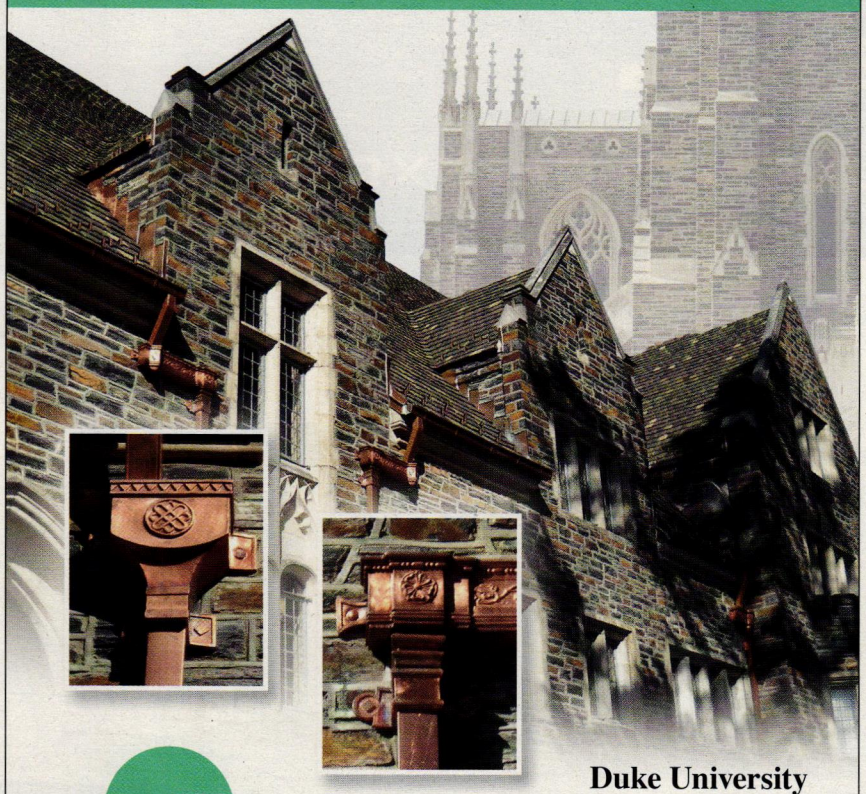
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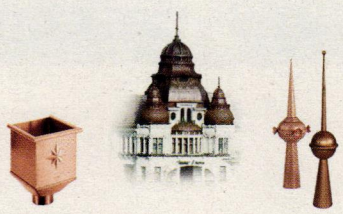
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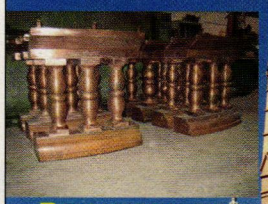
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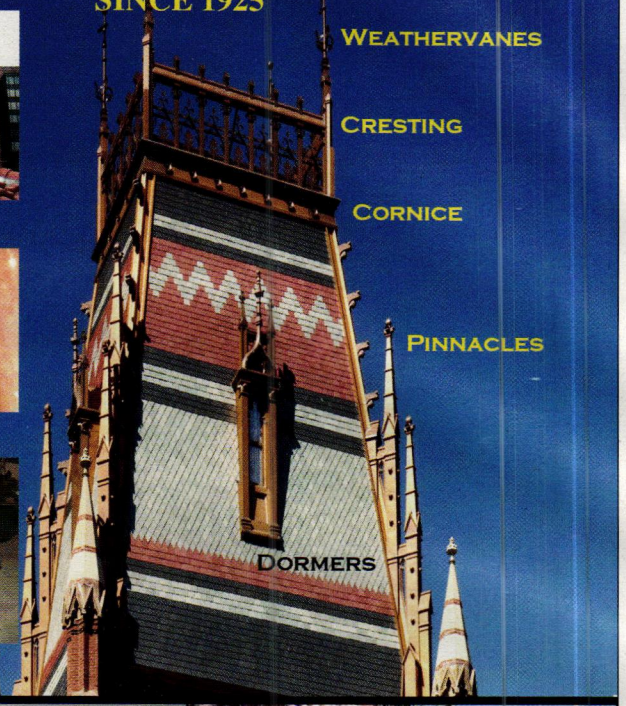
FINIALS



CAPITOLS



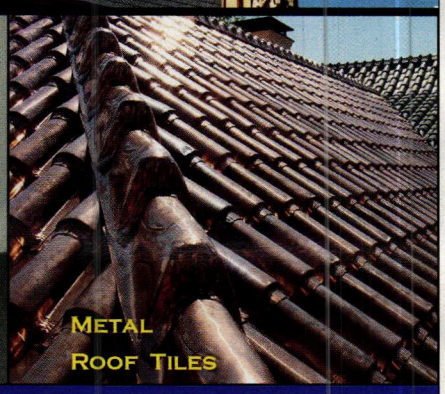
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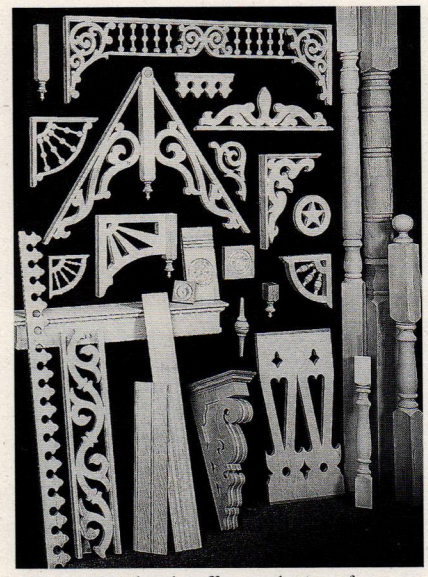
Outwater's new collection of unfinished high-density polyurethane faux wood beams can be stained to look like different types of wood.

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Bogota, NJ 07603
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door & hardware, lighting, ceiling tile, art glass, mantels, furniture & cabinet components & more.

Illingworth Millwork, LLC
315-232-3433; Fax: 315-232-3645
www.jimillingworthmillwork.com
Adams, NY 13605
Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork.

Reilly Windows & Doors
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www.reillywd.com
Calverton, NY 11933
Custom fabricator of custom wood windows, doors & millwork: large-scale new & historical residential, commercial & institutional construction.

Vintage Woodworks
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www.vintagewoodworks.com
Quinlan, TX 75474
Manufacturer & supplier of Victorian millwork: wood porch parts, turned & sawn balusters, posts, railings, brackets, moldings, corbels, custom-length spandrels, screen/storm doors, window caps, wood shingles, mantels & more; cellular PVC profiles.



Vintage Woodworks offers a selection of Victorian-style trim that can be used in interior or exterior applications.

10 REASONS

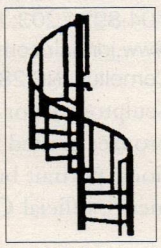
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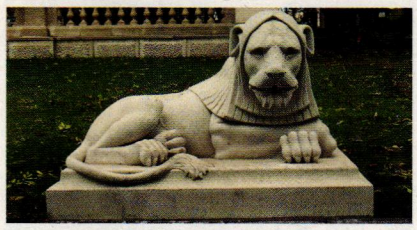
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Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.



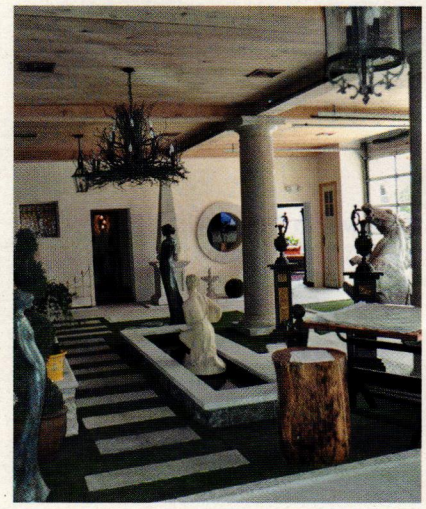
This 2,203-lb. cast-limestone lion statue was fabricated by Haddonstone for the restoration of the historic Leazes Park in Newcastle, one of the first public parks in England.

Jon Hair Studio of Fine Art LLC
704-892-7203; Fax: 704-892-7208
www.jonhair.com
Cornelius, NC 28031
Sculptor: major public artworks in bronze; limited editions & commissions; portrait busts, animals & monuments; official Olympic sculptor.



This life-sized bronze of Mark Twain on a bench was fabricated by Jon Hair Studio of Fine Art.

North Shore Architectural Stone
516-759-2156; Fax: 516-671-2885
www.nsastone.com
Glen Head, NY 11545
Supplier of stone architectural products & restoration services: statues, signage, benches, vases; restoration; rigging; sculpture & statuary repair & restoration; onsite engraving; masonry; granite, limestone & bluestone.



North Shore Architectural Stone offers statuary as well as columns and other stone products.

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Chelsea, MA 02150
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www.wmcraft.com
Tulsa, OK 74107
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The traditional building market has emerged into a recognized and firmly established segment of the residential and commercial construction industry with more than $170 billion in construction volume. From grass-roots movements in America's historic neighborhoods to a government-mandated National Historic Preservation Act, Americans have a heightened appreciation for our architectural heritage and are spending money to preserve and improve it.

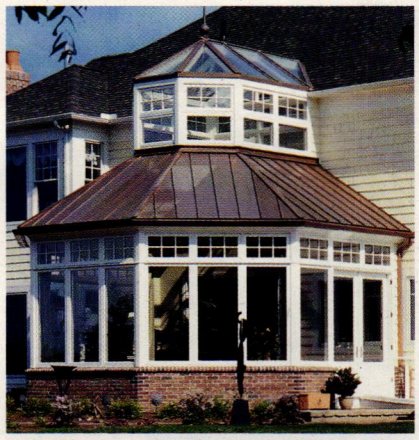
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Or email pmiller@restoremedia.com

Gazebos & Outbuildings

To order product information from a company in this Sourcelist, go to www.traditional-building.com/rs.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snowguards, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.



This two-story conservatory in Rochester, NY, built by Renaissance Conservatories, features a copper roof with a glass lantern.

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540
Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: classical designs; handcrafted mahogany components; custom designs.

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35010
Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

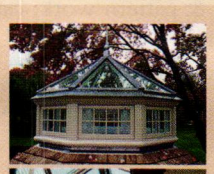


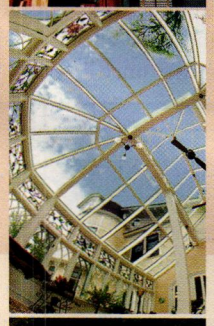
Robinson Iron designed and installed this custom gazebo of cast iron and fabricated waterjet-cut steel for the Central Alabama Community College in Alexander, City, AL.

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, sculpture, gazebos, planters, windows, screens, doors, fireplace tools & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

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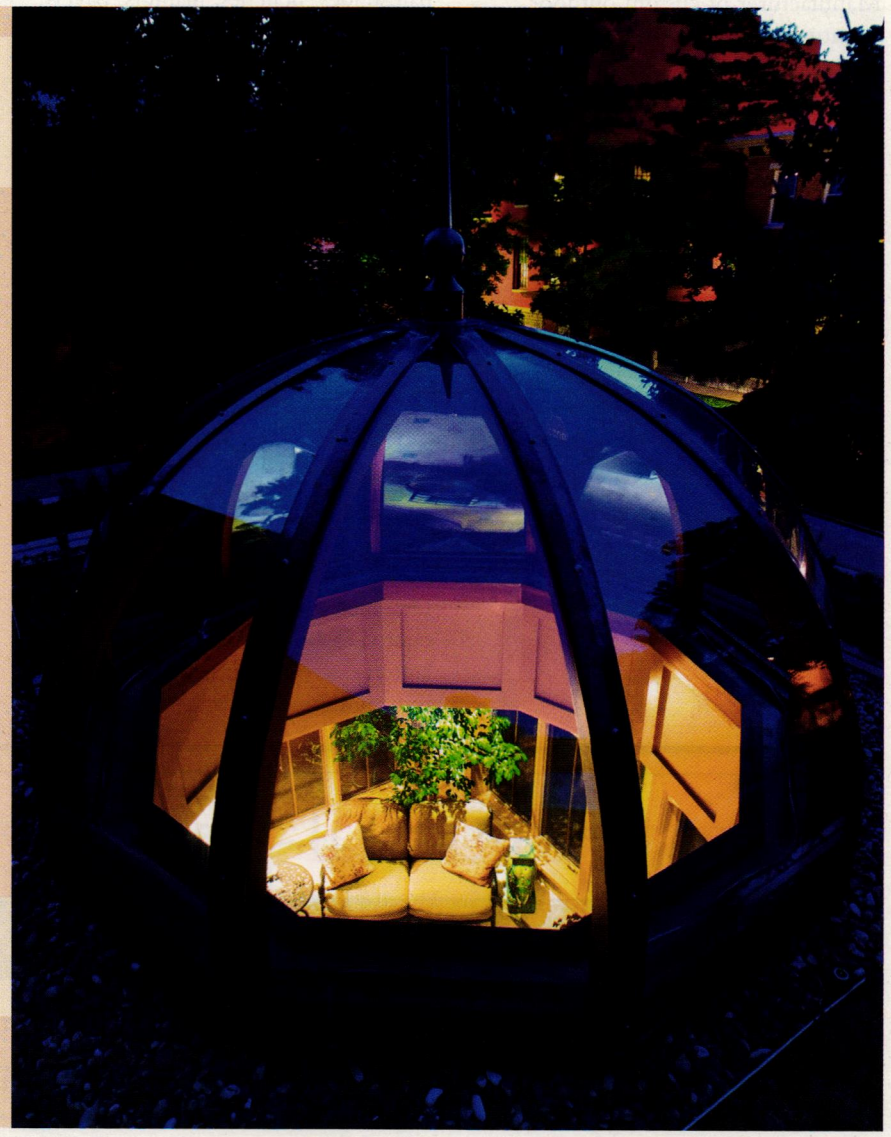

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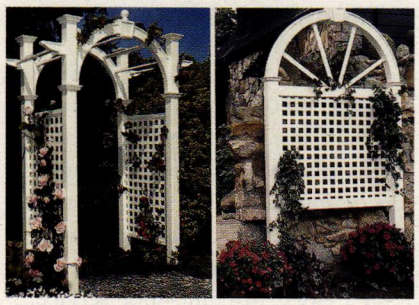
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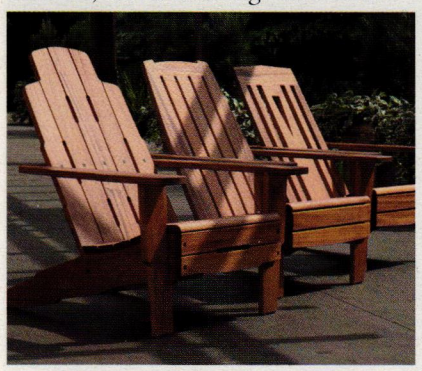
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The New England line of vinyl arbors and trellis from Outwater features traditional styling.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door & hardware, lighting, ceiling tile, art glass, mantels, furniture & cabinet components & more.

Celeski Studios
360-297-6699; No fax
www.celeski.com
Indianola, WA 98342
Manufacturer of custom outdoor furniture: specializes in traditional & Arts-and-Crafts style; 180 different pieces; Adirondack chairs, casual seating, comfort seating, dining sets, benches, stools & lounge furniture.

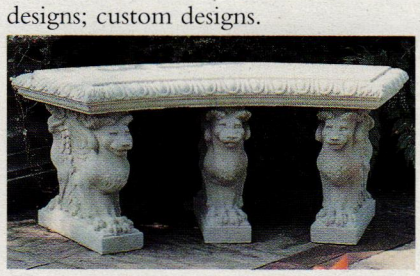


The Medina, Wallingford and Leschi Adirondack chairs from Celeski Studios are made of Khaya mahogany and jarra wood.

DeAngelis Iron Work, Inc.
888-676-4766; Fax: 508-238-7757
www.deangelisiron.com
South Easton, MA 02375
Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches, stairs & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more; cresting; grilles.

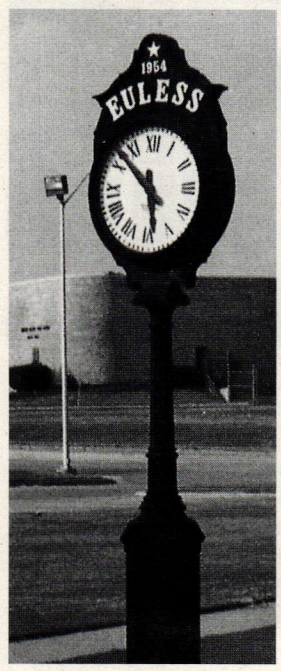
Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918
Designer & custom fabricator of ornamental metalwork: period-appropriate motifs; custom lighting; benches; curved, straight & monumental stairs; driveway & garden gates; grilles; hand forged & wrought iron, bronze & aluminum.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.



This egg-and-dart seat top from Haddonstone is shown with chimera seat supports.

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811
Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908.



Street clocks in historical styles are the specialty of Herwig Lighting.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Lake Shore Industries, Inc.
800-458-0463; Fax: 814-453-4293
www.LSISIGNS.com
Erie, PA 16502-1624
Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, lampposts, cast bases for street signs, posts, bollards.

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210
Supplier of handcrafted classic American lighting & house parts: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers; line spans 1870s to 1960s.

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35010
Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

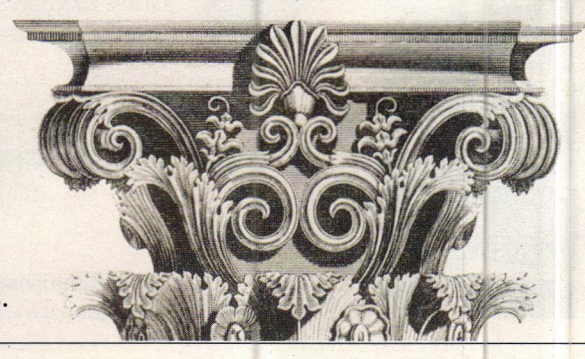
Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, sculpture, gazebos, planters, windows, screens, doors, fireplace tools & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

www.traditional-building.com

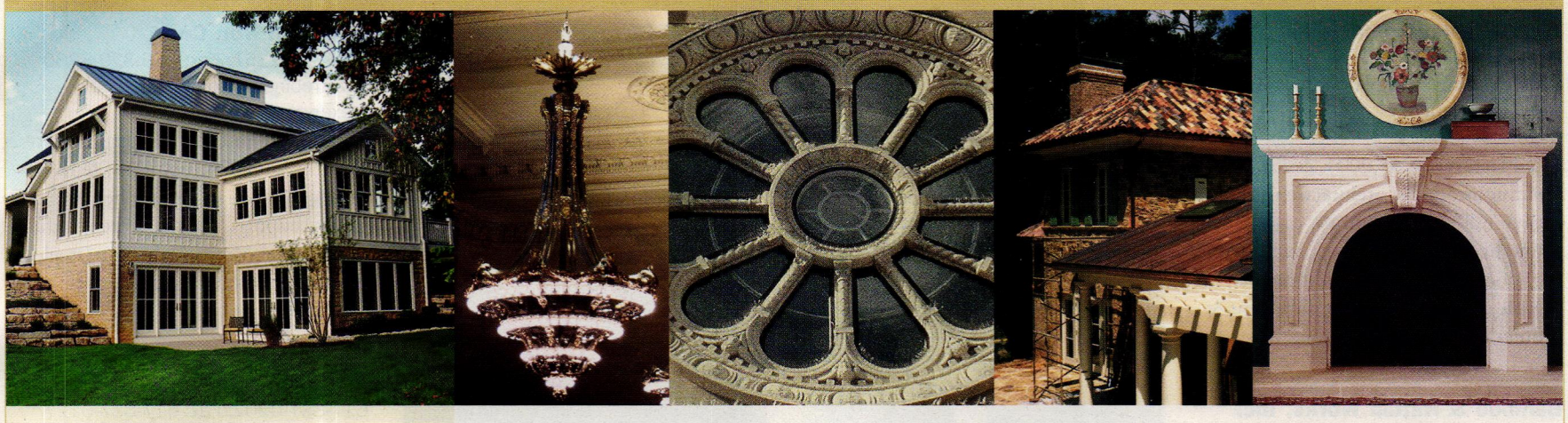
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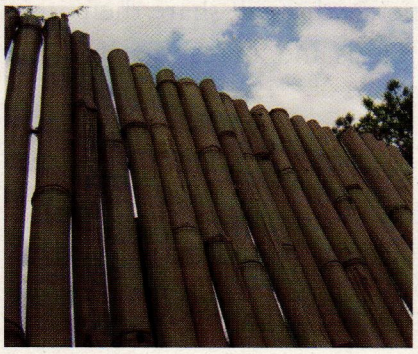
Sponsorship photos: Marvin Windows, Historical Arts & Casting, Allied Window, Ludowici Roof Tile, Old World Stone

Fences & Gates

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www.outwater.com
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Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door & hardware, lighting, ceiling tile, art glass, mantels, furniture & cabinet components & more.

Bamboo & Rattan Works, Inc.
800-422-6266; Fax: 732-905-8386
www.bambooandrattan.com
Lakewood, NJ 08701
Direct importer of bamboo products: thatch, fencing, gates & traditional Japanese water features; water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wallcoverings; custom designs; thatch, slats, bark, cloth & more; established in 1880.



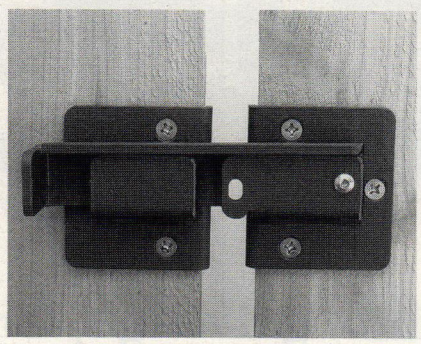
Bamboo & Rattan specializes in custom bamboo fences.

Bill's Custom Metal Fabrications
516-333-3562; Fax: Same as phone
www.ironcrafters.com
Westbury, NY 11590
Manufacturer of ornamental metalwork: railings, furniture, fireplace doors, mantels, hardware & candelabras; handcrafted & hand forged.



This custom gate with a leaf motif was designed and fabricated by Bill's Custom Metal.

DAC Industries, Inc.
800-888-9768; Fax: 616-235-2901
www.dacindustries.com
Grand Rapids, MI 49504
Manufacturer & supplier of fence & gate hardware: cantilever rollers for chain-link & ornamental fences.



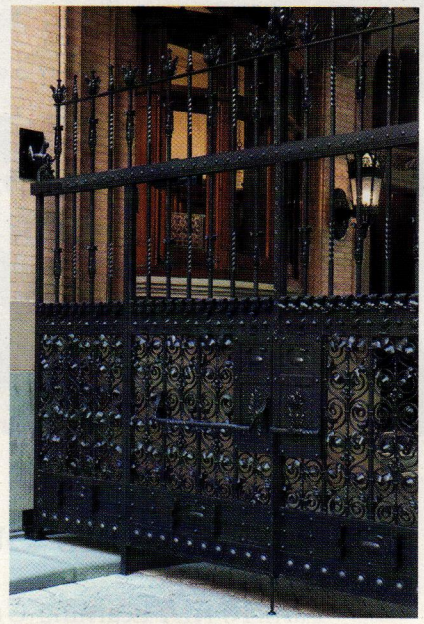
The heavy-duty double-gate Sentry Latch from DAC Industries features a black powder finish and is adjustable for a 1- to 2½-in. gap.

DeAngelis Iron Work, Inc.
888-676-4766; Fax: 508-238-7757
www.deangelisiron.com
South Easton, MA 02375
Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches, stairs & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more; cresting; grilles.



DeAngelis Iron Work fabricated the bollards and fencing to coordinate with the original ironwork on the Massachusetts State House in Boston, MA.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918
Designer & custom fabricator of ornamental metalwork: period-appropriate motifs; custom lighting; curved, straight & monumental stairs; driveway & garden gates; grilles; hand forged & wrought iron, bronze & aluminum.



Fine Architectural Metalsmiths created this 10-ft. tall double-pedestrian gate with side panels for a landmark building in New York City.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.



Historical Arts & Casting manufactured this 15-ft.-tall custom gate.

NOMMA - National Ornamental & Miscellaneous Metals Association.
888-516-8585; Fax: 770-288-2006
www.nomma.org
Fayetteville, GA 30214
Trade association: membership of more than 1,000 metal craftspeople; goal is to improve levels of professional excellence in metalwork; visit website to find NOMMA members in your area.

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35010
Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

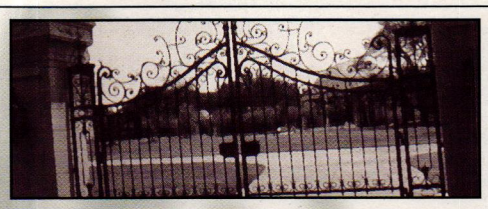
Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, sculpture, gazebos, planters, windows, screens, doors, fireplace tools & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.



This iron gate for a 12-ft. opening was cast in one piece by Wiemann Metalcraft; it was installed on in-ground hydraulic operators.

Need a driveway gate?



Or a grand stair railing, balcony, fence or any other ornamental metal product?

www.nomma.org

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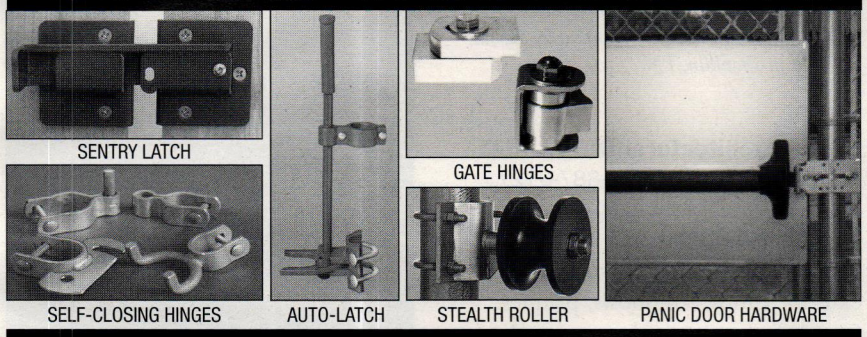


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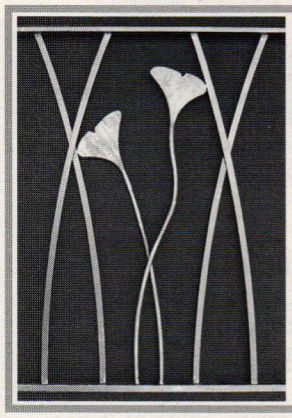
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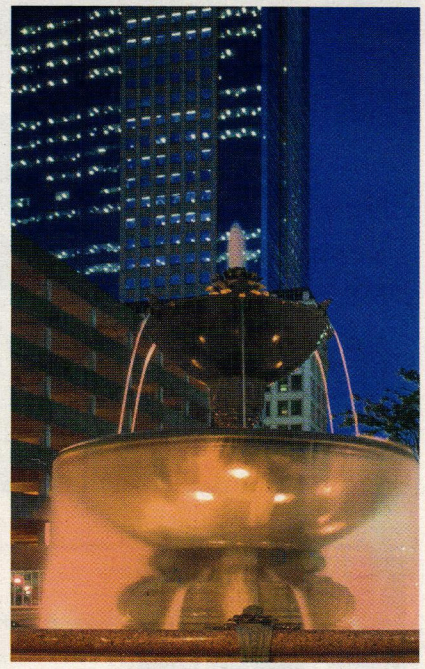
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www.iceforge.com
Chester, NY 10918
Designer & custom fabricator of ornamental metalwork: period-appropriate motifs; custom lighting; curved, straight & monumental stairs; fountains; driveway & garden gates; grilles; hand forged & wrought iron, bronze & aluminum.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.



This water nymph fountain from Haddonstone measures 39½ in. tall and weighs just under 300 lbs.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snowguards, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.



The Transit Plaza Fountain in Kansas City, MO, was fabricated by Historical Arts & Casting.

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35010
Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.



Full-scale figures of children and water birds decorate this large cast-iron fountain by Robinson Iron in Franklin, TN.

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.



The Frank E. McKinney Jr. bowl fountain in Bloomington, IN, was fabricated by Schiff Architectural Detail.

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

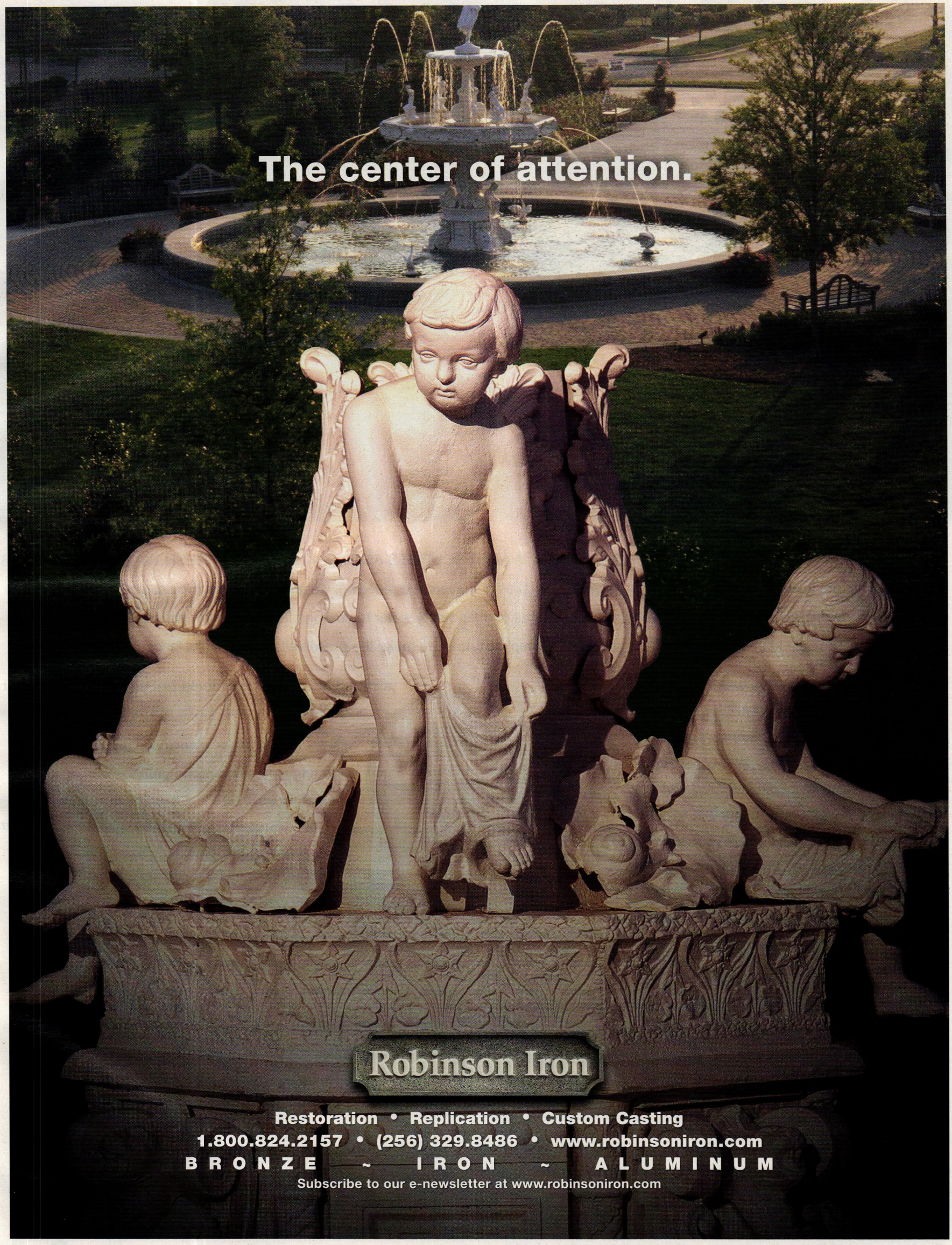


Schwartz's Forge & Metalworks created this wrought-iron fountain and gate combination.

UgMO Technologies
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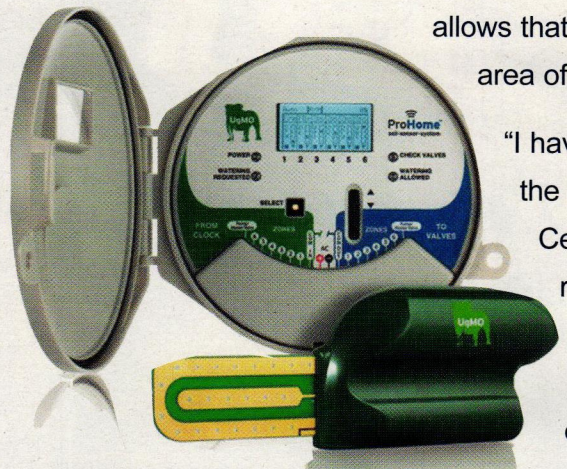

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Heavy Metal

The state of Illinois has two tales to tell about restoring historic metal façades.

By Gordon Bock

When it comes to storefronts from the turn of the 20th century, the term façade – the primary face – couldn't be more apt. Starting in the 1850s, the Industrial Revolution made prefabricated metal parts, from cast iron to sheet steel, the quick and economical way to apply an architectural visage to a commercial corpus, often emulating expensive materials like carved stone. What's more, these days historic metal façades are even being restored akin to their human counterparts – using facelifts and even full transplants – as seen in two remarkable recent examples from Illinois.

Full Metal Jacket

One project began with an uncanny bit of right-place-right-time. Back in 2004, Darius Bryjka and Anna Margaret Barris of the Illinois State Historic Preservation Agency, in conjunction with office director Michael Jackson, launched www.gotmesker.com, a website designed to increase awareness of "Meskers" – ornamental facades made of galvanized sheet metal and cast iron.

Actually the products of two brother-owned companies – Mesker Brothers Iron Works of St. Louis, MO, and George L. Mesker Company of Evansville, IN, – these "kit" storefronts were ordered by catalog and sold widely in the Midwest and across the country. "The Meskers' business was based not upon aesthetics, but economics," says Bryjka. "The Meskers really thrived in small towns where there were no architects. By circumventing the typical professional circles, they dealt directly with their customers through catalogs and shipped to them by rail." According to Bryjka, even he and his colleagues were surprised to learn how prolific Meskers were as reports of extant installations began to grow – reaching nearly 1,800 nationally to date.

It's hard to find better evidence of Mesker's small-town appeal than a happy coincidence. In 2005 Anna Margaret Barris received a call from Wilmer Otto, with whom she had worked in the past. "Mr. Otto already owned a couple of historic buildings in Arcola, a small town in Illinois," recalls Barris, "and when he purchased another building right next to his office, he asked for advice about an appropriate approach for the facade." Following a 1950s fire, the front of the building had been covered with vertical aluminum siding and an asphalt shingle canopy, and city was going to give him TIF funds (tax increment financing) to redo the exterior if he could come up with an alternative.

"I asked if he had any historic documentation," recalls Barris, "and when he sent me a photo of the building in the early 1950s, I could tell it once had an entire Mesker pressed-metal façade." Barris explained the Mesker history to Otto, and the fact that, regrettably, their facades were long out of production, but when she began to shift the conversation to other options, such as brick, Otto's response was simply, "Where can I get one?"

As luck would have it, barely two weeks later Bryjka found himself talking with the nearby town of Stewardson about the eminent teardown of a tornado-damaged building – one with a Mesker façade. "The roof had been gone for over seven years, so the building was no longer structurally stable or restorable," says Barris. "So we put Mr. Otto in touch with the mayor and they came to an agreement about the Mesker façade."

Over two days in October 2006, Barris and Bryjka worked with Otto's construction crew to remove the Mesker façade down to the crowning pediment stamped Opera Hall 1893. "We photographed and labeled every one of the 96-odd pieces," says Barris, "so we knew where it went back in what was actually a giant puzzle."

The contractors also removed the wood frame backup that supported the façade to use as a model for the new frame on the recipient building.



Through a happy coincidence, an historic pressed-metal Mesker façade from the Stewardson Opera House in Stewardson, IL, a building slated to be torn down, found a new home on this historic building in Arcola, IL. The re-installed Mesker façade is a near-perfect fit on the top half of the Arcola building and an ideal cap to the new period storefront below. All Mesker photos: courtesy of Illinois State Historic Preservation Agency



In the Mesker system, sheet metal sections attached to a wood backup. Some areas are specially constructed to support large elements and protruding features. The wood backup on the host Stewardson building was carefully retained as a model, then re-created anew for use on the recipient building in Arcola.





Anna Margaret Barris and Darius Bryjka helped remove the Mesker façade in Stewardson, and Barris also created this map documenting every piece of galvanized sheet steel and cast-iron facade as a guide for re-installation.

Over the following months each piece was carefully restored by a local farm machinery refurbishing firm who meticulously removed paint and rust with glass-bead blasting (which is gentler on thin sheet metal than sand-blasting) and repainted each piece with industrial finish coatings.

By 2009, the façade was ready for installation on its new home in Arcola. "Actually we like to call it a transplant," says Bryjka. Indeed the match between buildings was almost flawless, with the host building in Stewardson being slightly wider than the recipient, giving the team the luxury of using the best parts. Other dimensions, such as the spacing between windows, were the same for both buildings.

The restored pieces were re-attached on a new frame with screws according to a map Barris had made, but very likely in the same manner as the original installation over a century ago. "The way all the pieces fit together so seamlessly is amazing," says Barris. "One piece goes on, and then you take the piece above it and turn it in such a way that they lock together." Once the upper Mesker portion of the façade was complete, a local cabinetmaker built a turn-of-the-century-style storefront at the street level, replete with panel bulkheads, and the paint scheme was finished in period-appropriate colors. "It was an amazing project," says Barris, "and one we plan to enter for a state Historic Preservation Award."

Resuscitating a Sullivan Façade

A façade story from a similar era, but with a different material and an entirely different project, comes out of Chicago. When the legendary Carson Pirie Scott department store underwent an extensive restoration beginning in 2000, it came to embrace the renowned Louis Sullivan-designed cast-iron storefront that dressed the first two floors of the building.

Sullivan was at his peak, designing skyscraper triumphs like the Guaranty Building in Buffalo, NY. When the Carson Pirie Scott building's original owners, Schlesinger & Mayer, commissioned him to design the storefront they got a tour de force of Sullivan's originally conceived organic ornament. According to T. Gunny Harboe, FAIA, principal of Harboe Architects, "When the cornice restoration project came to a close in 2006, Carson's decided to move out of the building, which presented a remarkable window of opportunity to do something about the storefront."

Though the façade had undergone a major renovation in the late 1970s, it was primarily a sandblasting and repainting that, after 30 years, was failing. "Not only were the bolts holding the cast-iron pieces together corroding," explains Harboe, "the façade suffered from a lot of displacement." The building was constructed in four or five phases, from 1899 to 1906, and as a consequence, the underlying framing varied quite a bit.

"The façade went up extremely quickly," says Harboe, "and since there was nothing like today's code requirements, they just sort of attached the cast-iron pieces in whatever way was expedient; in a lot of places where fasteners didn't fit or wouldn't go in, they didn't even use them." Harboe suspects that this is why some of the big wreaths and other original ornamentation were taken down in the 1930s. "It was too big and heavy and failing even back then."

Though the massive cast-iron panels were originally attached to a subframe, it had become distorted due to overloading. "The frame was also insufficient for modern building code," says Harboe, "so we designed a new secondary steel frame that would take the wind loads of the storefront and transfer them to the building directly, as opposed to the cast iron."

Restoring the facade also meant trying to recapture the dramatic storefront windows that were so innovative for their day. "Historic photos showed us that the storefronts were once huge pieces of polished plate glass – which nobody makes anymore," he adds. Over the years the windows had been subdivided down into smaller pieces until there was no original glass left. "To return the windows as closely as possible to the original sight lines," he says, "we opted to divide sheets of modern glass with a glass mullion that produces a minimal amount of visual intrusion. It's a huge difference."

The other features that stand out in the historic images are the transoms of Luxfer prism glass. "They were designed to throw light horizontally into commercial buildings," says Harboe, "because spaces were narrow and deep." Lost in a renovation prior to the 1920s, the prism glass is long out of



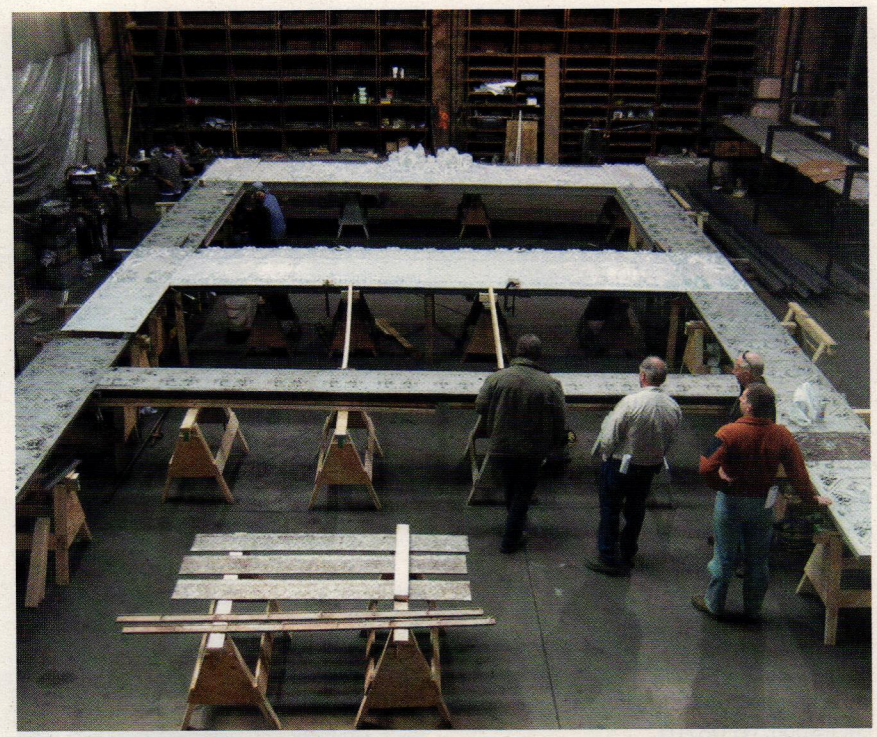
A close-up of a pre-restoration cast-iron panel shows Sullivan's unique, writhing style of ornament as well as the remains of the red-green paint scheme from the 1970s. All Sullivan photos: courtesy of Harboe Architects



Grillage that once ran under the windows had disappeared decades ago but was re-created in cast bronze to survive Chicago snow and salt.



By 2000, paint failure had led to corrosion of fasteners and rust jacking that put the heavy cast-iron pieces in jeopardy of falling off the building.



After each section was stripped and restored, whole sections of the storefront were test-assembled to determine how they should be re-installed, given the decades of age and often dicey original work.

production, but Harboe says there was quite a discussion about putting back imitations. "The client was also very interested in using the transom area as an internal sign band so, because the storefront is a historic tax credit project, we came to an agreement with the Illinois Historic Preservation Agency and the National Park Service that they could use clear glass."

Aside from paint failure and fastener corrosion, the cast-iron elements themselves were largely intact, though not without challenges. "Disassembling the storefront and putting it back together again was incredibly difficult," says Harboe. Large spandrels were common and all 5,000-plus pieces had to be handled with chain hoists. "One of the real challenges was that many pieces were out of plumb and level, either due to settlement or right from construction, and had to be corrected to allow installation of the new glazing."

There were also a number of cast-iron elements, such as trim with low-key ornament that needed Dutchman repairs. Says Harboe, "A metal grille about 12-in. high once ran across the bottom of the window. It had been removed and replaced many times over the years, so using historic photographs, Historical Arts and Casting replicated the grilles in painted cast bronze to better withstand the salt."

Trying to divine the original color of the paint wasn't easy either because the façade had gone up in phases. "We believe that, by the time they got to the fourth rendition of the building, they didn't paint it the way they did the first time," says Harboe. During the last restoration, architect John Vinci (who rescued Sullivan's Chicago Stock Exchange room from oblivion) had performed research that led to a reddish-green paint scheme – very good work for the late 1970s but, notes Harboe, "they may not have been sampling in areas that retained paint down to original layers."

The current restoration benefitted from more sophisticated paint analysis technologies and a bit of luck. "We were fortunate to find a place under the canopy that trapped the original finishes under a lot of dirt." Analysis by Building Conservation Associates, among other firms, led to the conclusion that the original color was a brown-green – which jibed with the fact that the cast-iron ornament was intended to imitate bronze. "The storefront looks great," says Harboe, "and it'll look even better when there's a new tenant doing business in it." **TB**

Gordon Bock is a writer, architectural historian, technical consultant, and lecturer, as well as co-author of the book The Vintage House *(www.vintagehousebook.com).*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Oct11facade.htm.



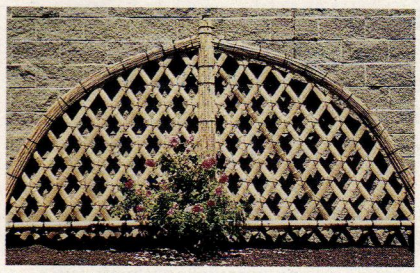
The restoration of Louis Sullivan's ornate cast-iron storefront was the capstone phase of a 10-year, multi-million dollar restoration of the former Carson Pirie Scott & Co. department store building – now called the Sullivan Center.

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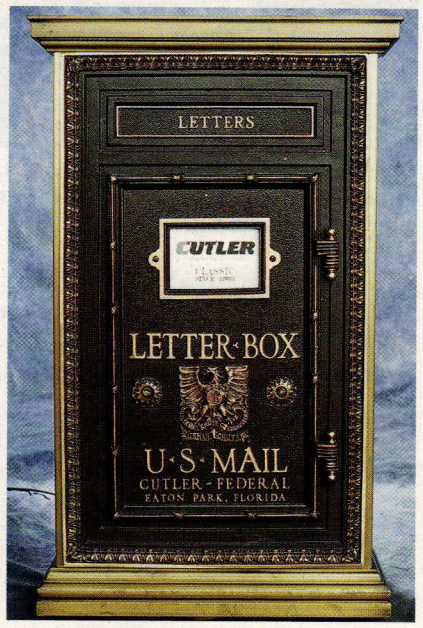
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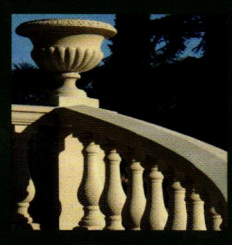


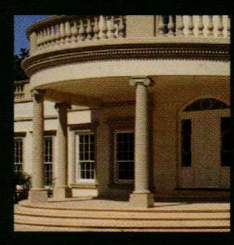
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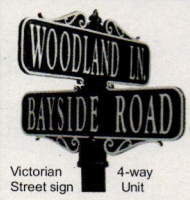
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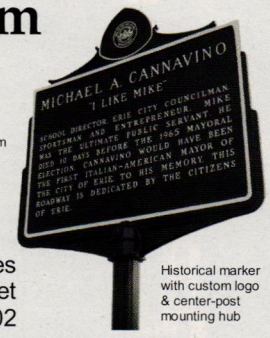
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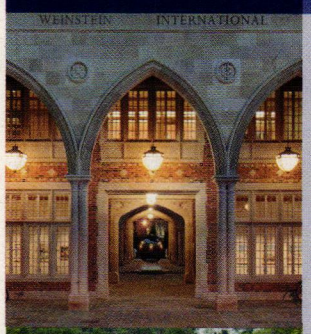
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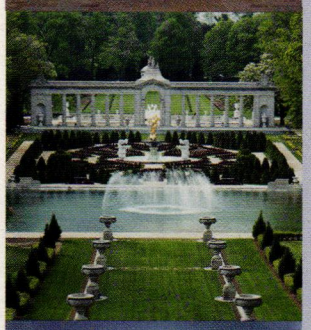
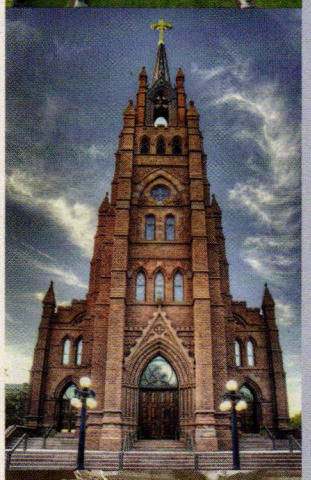
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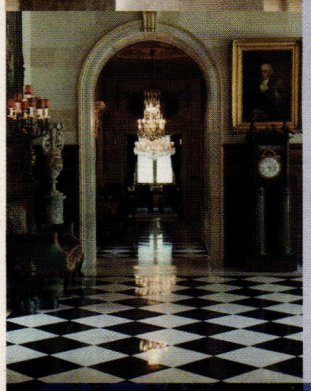
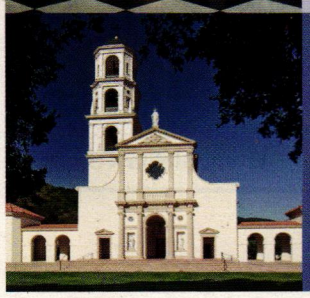
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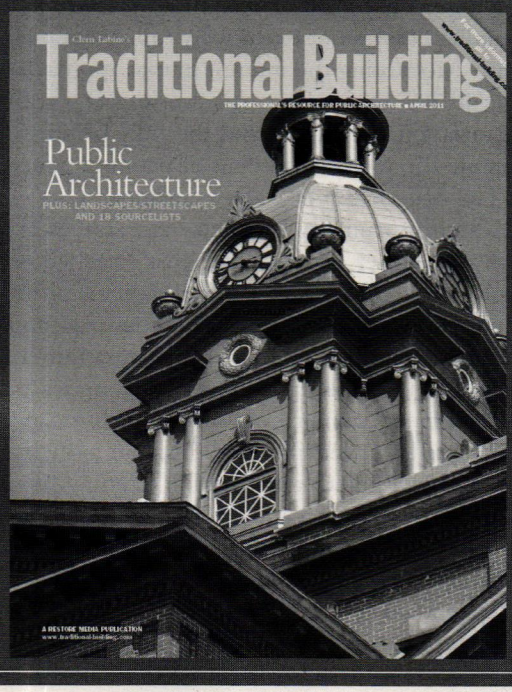
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New Solutions for New Towns

New Towns for the 21st Century: The Planned Vs. The Unplanned City
The International New Town Institute (INTI)
SUN Architecture & Authors, Amsterdam, The Netherlands; 2010
288 pp; paperback; more than 160 color photos and 100 color illus.; $52.50
ISBN 978-90-8506-8051

Reviewed by Nicole V. Gagné

A city is like a language: If people live within it, then it changes. That the changes are for both good and ill goes without saying. But come they must, and what does need to be discussed is how best to prepare for them. An important contribution to that discussion is *New Towns for the 21st Century*.

This book is the result of a conference held in July 2009 by the International New Town Institute (INTI), based in the Dutch New Town of Almere. Devoted to researching the development of new towns, INTI selected more than 20 papers for presentation, representing different responses to the realities of creating new towns in light of the transformation of their design and functions once people began living their lives in these communities.

Hence the subtitle of both conference and book: "The Planned Vs. The Unplanned City." How can city planners and architects anticipate such factors as the contributions of citizens and the changes that occur in politics, the economy, and the culture itself? The essays compiled in this book should provide some help in answering that question.

Written by an international array of notable planners, architects and architectural historians, the texts are technical at times, but none are lengthy enough to become wearying or abstruse. Moreover, the book's plethora of photos, illustrations, charts and maps helps anchor the theories in practical realities; so do the many fascinating and insightful case histories worldwide, cited by the writers in their arguments.

Appropriately enough, *New Towns for the 21st Century* is organized into two main parts: "The Planned City" and "The Unplanned City." The first part regards the construction of a new town as "the ultimate political act [...] using architecture and urban design as symbolic vehicles for the power of the state to build the perfect environment for its citizens. [...] When countries as disparate as China, the United Arab Emirates or Great Britain decide to build dozens, even hundreds of new towns for the 21st century, politics becomes part of the story. As it has always been."



A frequent problem with formerly socialist countries in Europe is the ubiquity of prefabricated concrete-slab buildings as social housing. An innovative response to these plainest of plain cubes can be seen with this slab building in Beelitz, a small town in the former East Germany. Some imagination and some paint evoke the qualities of warmer and more traditional housing, and express the concerns of the individual in the face of a collective construction.



New Belgrade is an urban-planning project that was initiated after World War II in what was then the new country of the Socialist Federative Republic of Yugoslavia. A city of 300,000 inhabitants by 2009, it has grown in a largely unplanned manner over the last 20 years. One recent innovation was the development of housing, bars, restaurants and clubs on New Belgrade's riverbanks, which further invigorated the city's economy.

The relationship between design and politics is examined in two groups of essays. The first group, titled "Capitalist Planning And Its Dissolution," deals with planning both informal (small-scale and non-governmental) and formal (large-scale and governmental). An argument is made to expand the traditional urbanist duality of planned (public) and self-organized (individual, society) to include the private (corporate) sector as a third player. Other discussions reveal the influence of Modernism; the effort to strike a balance between collective and individualist ideals; and the positive and negative results from the ideological and political ideals that have shaped urban design.

The second group in "The Planned City" is gathered under the heading "From Communism to Capitalism ... And Back?" These commentaries analyze the effect of the fall of the Soviet Union on new town design in Eastern Europe and Russia; the economic boom in Shanghai after the Chinese government opened the city to foreign investment in the 1990s; and the effort to normalize new towns in East Germany and adapt Modernist mass housing to a more pluralistic civil society.

Also discussed is the application of contemporary principles of mass production to the growing need for housing, with a proposal for "an industrial standard for urban block size that will lead to the creation of an open source of architecture."

The second part of the book, "The Unplanned City," focuses on the ways in which new towns have evolved from cities planned after a single model into more varied and diverse cities. It discusses an alternate approach to urban planning "that is not exclusively top-down but allows scope for self-organization." Motivating the interest in that approach is the new nature of urbanization: Its rapidity and vastness can impact a country that has few financial and organizational resources and the fully planned and controlled new town can become the social equivalent of painting yourself into a corner.

The first section of "The Unplanned City," entitled "Urban Simulation as Research Instrument," includes case studies in Iran, Saudi Arabia and China, with one writer arguing that what's needed is "to learn from the forms and implications of unplanned development, in order to produce more realistic, responsive and inclusive development planning."

The second section, "'Self-Organization' as a Positive Force," deals with the problem of slum clearance and argues instead for a program of slum improvement and prevention. The third and final section, "Planning the Unplanned," covers increased resident participation and the aim of synthesizing informality with the need for planning. Essays here illuminate the balance between the planned and the unplanned in landscape architecture; collective self-organized projects in Amsterdam and Beijing; and the phenomenon of squatters occupying new towns.

Taken as a whole, *New Towns For The 21st Century: The Planned Vs. The Unplanned City* maps new ground in how to handle an age-old problem. We ignore its insights at our own peril. **TB**

Exploring New England Campuses

Architecture & Academe: College Buildings in New England before 1860

by Bryant F. Tolles, Jr., Ph.D.

University Press of New England, Lebanon, NH; 2011
260 pages; hard cover; 28 color and many b&w photos; $50
ISBN 978-1-58465-891-7

Reviewed by Judy Hayward

"If walls could talk..." and they do in Bryant Tolles' most recent book, *Architecture & Academe: College Buildings in New England before 1860*. Tolles has succeeded in writing a book that reads as though these early collegiate buildings somehow kept their own journals. He shares 40 years of painstaking research into the architectural heritage of pre-Civil War New England college campuses, yet rarely do we hear the author's voice; we hear the buildings speak individually and the campuses speak collectively as if we were reading biography, memoir and genealogy.

His prose is dispassionate and factual, but its effect is personal and thought-provoking. We travel back in time through doors and windows of buildings lost and extant. Tolles relies on historical drawings, etchings, rudimentary campus plans, accounts of fires and weather, correspondence, and financial and administrative documents to reconstruct the stories of college planning and construction in the fledgling colonies and in the years between the American Revolutionary War and the Civil War.

His relatively short text of 165 pages is supplemented with 20 pages of detailed notes on references and an exhaustive 20-page bibliography. The book will endure as an indispensible research resource for architectural historians, facilities managers, university administrators, architects and builders charged with preserving or rehabilitating the iconic structures and settings the book celebrates. It should find its way onto the bookshelves of anyone interested in traditional architecture in the United States because it documents the durability and enduring value of buildings built with traditional materials and building craft details. Finally, it will serve as a great gift for students and alumni of the institutions profiled in the book: Harvard, Yale, Dartmouth, Brown, Williams, Bowdoin, Middlebury, Norwich, the University of Vermont (UVM), Amherst, Holy Cross, Tufts, Trinity, Wesleyan, Colby and Bates.

Like modern day rock stars, we typically refer to 15 of these campuses today by their singular names and to one by its acronym because of their stature – academic, architectural and humane. Tolles gets at the roots of what made the selected colleges different yet similar. He reveals the predominantly English university models that drove the physical design of campuses, focusing on the importance of spirituality, educational philosophy, a family-like environment, sound building practices, and relatively sparse financial resources in the crafting of these early structures.

Campus planning was not unique to New England, and Tolles makes references to campuses outside the region and to the scholarship that addresses them. But his study is the first to focus solely on the philosophical underpinnings of New England colleges. He concludes that there are some specific qualities about the region that intentionally shaped collegiate architecture and ultimately the students.

Some of the important points he reflects upon in his text include the concepts of open or closed quadrangle plans found at Harvard and the row plan originated at Yale. He reveals academic settings where learning, study, worship and socializing took place in close proximity.

Generally speaking, the further the campuses were sited from coastal communities, the more vernacular their designs. This was not necessarily a drawback; builders made use of local materials – wood, stone and locally produced bricks – with an eye toward simplicity of design. Inspiration was taken from pattern books and interpreted in the most economical of ways, resulting in simple, durable structures.

Tolles recounts the stories of the evolution of each campus in its early years and by doing so, describes a process familiar to academic institutions today,



Built in 1828, Griffin Hall at Williams College has a symmetrical front façade and a Palladian window in the west wall to light the interior chapel. It is thought that college president Edward Dorr Griffin designed the building, drawing inspiration Sir Christopher Wren and the design books of Asher Benjamin.

including, but not limited to, the following tensions: too many students; not enough sleeping quarters; limited financial resources and the pressures to build well and for the long-term; donors and legislatures with different priorities than those of faculty, trustees and presidents. Have times really changed?

The book is richly illustrated with primary source documents skillfully photographed by the author. Not only do they give the reader insights into the design and setting of the buildings and campuses, but they also whet the appetite to go and look at the documents that Tolles has unearthed. The book presents elevations, floor plans and etchings that document a veritable who's who of early American master builders, artists and educators. While he notes that 60 pre-Civil War buildings survive on these campuses, he is particularly skillful at finding and recounting information about those that are lost to us.

For those who love details about building process, there is much to enjoy in this book. I especially enjoyed the passage about the building of The College Edifice, the University of Vermont's original building, which burned in 1824. The passage Tolles recounts gives us an idea of the scale and time necessary to build.

UVM's then president, Daniel Clarke Sanders, wrote in a letter, "In 1800 about 300,000 bricks were burned, and timber contracts were made. Stone were drawn this winter in immense quantities. In the spring of 1801, the building was commenced in good earnest. The president laid the first stone in the foundation S.W. (southwest) corner. Pine planks were laid at the bottom of the whole trench that the walls might settle equally. The first year it was carried up to the third story. The work was renewed with the same persistent spirit in 1802; when the brick part was completed and the roof covered. It took one day to each story to raise the (supporting) timbers and five days to raise the roof and tower; all affected without one man being wounded."

The building was occupied by 1804. Upon visiting the campus in 1806, Yale's then president, Timothy Dwight, remarked that, "The college is a copy of those at Princeton, Providence, and Dartmouth, but is handsomer than either of them." Did his comment hint at a little institutional rivalry? He didn't say it was better than buildings at Yale!

Bryant Tolles is the author of several books that have been my traveling companions for years including architectural guides to historic resorts, New Hampshire communities, and Salem, MA. This book will travel with me, too. I look forward to walking on campuses with which I am familiar and to exploring others that I haven't visited yet. **TB**

Judy L. Hayward is education director for the Traditional Building Exhibition and Conference and executive director of Historic Windsor, Inc., and its Preservation Education Institute. She can be reached via email at jhayward@restoremedia.com.

Preserving Historic Context

By Clem Labine

There's been a decades-long debate about problems created by non-contextual design of additions and new construction in historic areas. New Traditionalists generally agree that current interpretations of the Secretary's Standards by governmental bodies are the driving force behind radical design that is compromising the historic character of our nation's older communities. (See *Traditional Building*, Roundtable, February, 2011.) But it often feels like we're merely talking to ourselves; little has changed at the grass roots level. Now, suddenly, there are glimmers of hope that things may be changing . . . slowly.

One recent bright spot was the annual symposium of US/ICOMOS in Washington, DC. With the theme of "Respecting the Value of Context," the conference program examined the unfortunate impacts resulting from the Venice Charter and misinterpretations of the Secretary of Interior's Standards. Ronald Lee Fleming, FAICP, and Secretary of US/ICOMOS organized the panel in the hopes of pointing a new way forward.

As one of the panelists, I presented a critical appraisal of the mischief done by simple-minded interpretations of Standard #9 in New York City. The Standard's dictum that "new work shall be differentiated from the old" has been widely interpreted as license to insert any grotesque fantasy into urban fabric – as long as it's different. Many of the non-contextual projects I cited were done with the blessing and/or prompting of the New York City Landmarks Preservation Commission.

Warren Cox, a founder of Hartman-Cox Architects, Washington, DC, gave a similar presentation showing unfortunate applications of the Secretary's Standards. He also showed examples of additions and new infill in historic areas done in a sensitive manner that preserved the character and context of the neighborhood.

"Does anyone really think that architectural forgery is a major problem in the world today?" – *Steven W. Semes*

John Sandor, architectural historian with Technical Preservation Services of the National Park Service (NPS), gave a presentation and played a constructive and key role in the symposium. He received close attention because he has over 20 years experience in interpreting and applying the Secretary's Standards in state and federal programs. Among the salient points he made were: (a) The Secretary's Standards were originally written to address rehabilitation treatments for individual structures and were *NOT* intended for management of historic districts; (b) Technical Preservation Services has attempted to address some of the contextual concerns raised by New Traditionalists by revising Preservation Brief #14 dealing with additions to historic buildings. The most important change to the Brief are new images showing additions the NPS sees as architecturally "compatible" with original buildings. (And, indeed, the examples shown are more sensitive and deferential to the historic originals than in previous versions.); (c) Sandor also noted that the Standards are not prescriptive and don't attempt to dictate any particular architectural style.

In the Q&A session that followed, Sandor said he doesn't see any pressing need to modify the Standards because if they are read carefully it becomes clear that they do not prohibit sensitive additions in traditional styles. A commenter pointed out that "read carefully" is the nub of the problem: At the grassroots level, many well-meaning members of historic district boards have neither the training nor inclination to dig into the subtleties of compatible or deferential new construction. It is much simpler – and easier – to seize upon the phrase ". . . shall be differentiated from the old" and simply green-light a vividly contrasting Modernist design.

If the Standards were not intended to guide administration of historic districts, and if Standard #9 is potentially misleading because of its emphasis on "difference," then what can be done to guide local officials on additions and infill projects? The most forward-leaning presentation at the Symposium was given by Steven W. Semes, associate professor of architecture and academic director of the Rome Studies Program for the University of Notre Dame School of Architecture. In what was probably the most cogent remark of the entire Symposium, Semes noted wryly: "The Standards understandably prohibit any attempt to deceive us about what is modern and what is historic, though in my view the danger of such deception is greatly exaggerated. Does anyone really think that architectural forgery is a major problem in the world today?"

Semes suggested that one way to provide guidance for managers of historic areas would be to modify existing language of Standards #3 and #9 to bring them in line with contemporary theory and practice. Here's the clarification he proposed:

#3: Each property shall be recognized as a physical record of its time, place, use, and building culture. Interventions shall not obscure perception of the historical development of the site, and interpretive materials shall be available to assist the public in understanding the site's changing character and significance over time.

#9: New additions, exterior alterations, or new construction shall be sympathetic to historic materials, features, and spatial relationships that characterize the property. The new work may be in any appropriate architectural style but must be:

Deferential toward the historic fabric in terms of massing, scale, materials, and architectural features to protect the cultural significance of the site;

Identifiable as such so that, aided by suitable interpretive materials, the historic resource may be distinguished from new construction; and

Harmonious, avoiding unnecessary contrast with the historic fabric in form or material, to maintain the integrity and character of the site and its context.

The major point of agreement emerging from the Symposium was that the Secretary's Standards were not designed to impose alien Modernist intrusions on historic districts in the name of "differentiation." Unfortunately, few in preservation and architectural design understand that. Clearly, a vigorous communication program – probably starting with the state SHPO offices – is needed. The revision of Preservation Brief #14 is a good start. But what are really needed are guidelines or a manual of best practices for historic district administrators. Let's just hope we don't have to wait until the next millennium for this to happen. **TB**

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